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IN MEMORIAM: MARY ELLEN MARK • AMAZING DOUBLE EXPOSURES WITH A CELLPHONE

July 2015 • Rs. 150
(Total 164 pages + 8-page Supplement)

INSIDE
AN EXCLUSIVE MAGAZINE ON THE
ART OF CELLPHONE PHOTOGRAPHY

Better Photography

Better Technique. Better

EXCLUSIVE TESTS

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Nissin Di700A and Air 1 Commander
Fujifilm Instax Mini Series

The final showcase of the
Wedding Photographer of
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MONSOON

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GREAT MASTERS

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abstracts and simple life

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Learn how to make quirky
puddlegams this season

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Htet T San's honesty about
her life as it transformed



CANON EOS 760D
HOW GOOD IS CANON'S NEWLY
LAUNCHED ENTRY-LEVEL
APS-C DSLR?

Network **18**

EDITORIAL

Happenstance.
A situation that
gets noticed out
of thousands that
don't, each day.



On the Infinitesimal, Fleeting and Momentary

Found objects. A muddled crushed flower on a well travelled road. Dead, crumpled metal, peeling paint and scratched glass pregnant with promise. *Expressions.* A flicker in the eyes, mirth and humour, sorrow and angst. Go deeper. A movement inwards. Resolve. Focus. Quiet self communion, strange noises in the head and deafening clarion calls. *Frames.* Defining boundaries. Of humanity in the throes of existence and of life in the face.

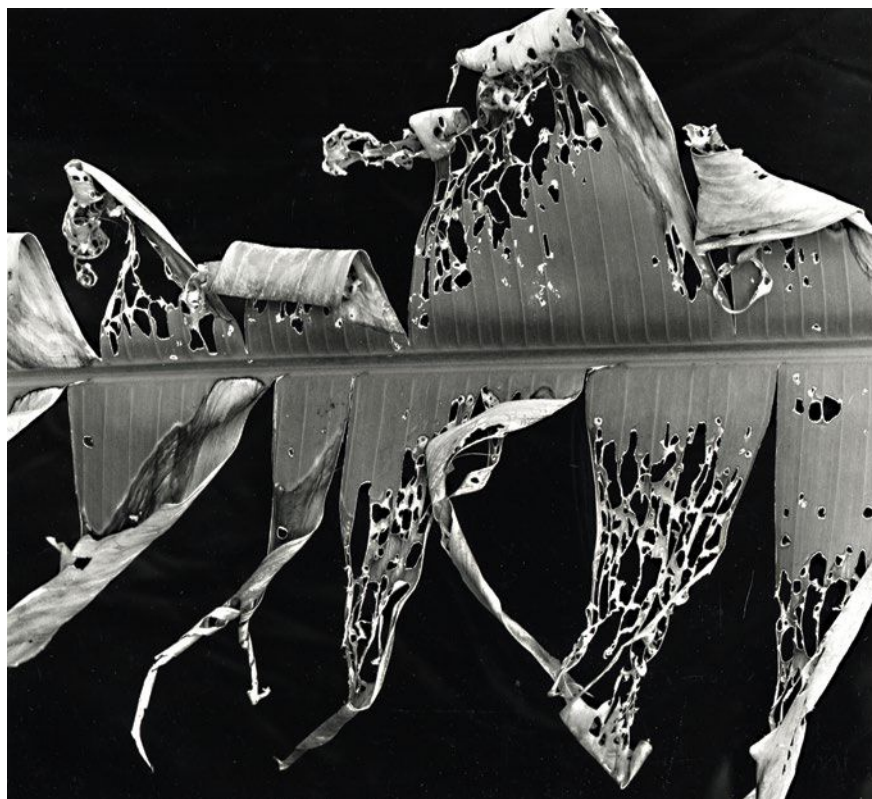
Nothing sleeps. Nothing awakes. *Relationships.* Subtle, exchanged glances rife with meaning. Tensioned, contrary spaces within long companionships.

Happenstance. A situation that gets noticed out of thousands that don't, each giving way to a thousand more oddly juxtaposed, yet plausible possibilities. *Light.* Rarely, if ever, will one pass it by in the same form and shape twice in a lifetime, with a smaller chance of this being seen. Continually changing, fractionally manipulated by an iris and a lesser known math equation. *Time.* Etched, burrowed, flowing indiscriminately with no beginning or end, except for our notion of it. Sliced, split, divided into one 1/125th of a second, infrequently of our own choosing.

It does not take much to make a picture. In fact, it takes extraordinarily little. Of the 300 billion moments trapped and twirling in cyberspace, and between the important, poignant, sensational and truly noteworthy, so very few make the final cut, and are remembered for whatever they are worth.

Lest we forget... photography is visual *haiku*, of discovering the infinite in the infinitesimal, and the stationary in the fleeting.

K Madhavan Pillai
editor@betterphotography.in



Untitled, (Torn Leaf, Hawaii), 1978

by Brett Weston

Born to an illustrious photographer father, Brett's eye for abstraction and his visual style paved the path for him to be eventually known as one of America's most important figures in photographic history. Despite his success, he adhered to his early reasons for taking up photography. "I don't photograph for anybody but myself," he had once said in an interview. Brett Weston fulfilled a 10-year-old pledge by destroying all but twelve of his thousands of negatives, on his 80th birthday. "No one can print another photographer's negatives because it's too personal," was his reason. He died at the age of 81.

To read more about the life
and vision of Brett Weston,
Great Masters

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- Participate in the relevant contests on the page. There will always be a contest open for you to take part in!
- For Reader's Gallery contests, make sure the images have been made using a cellphone
- For Reader's Tip and Your Pictures contests, include a 100-word note on how and why you shot the image
- Winners of all the contests get featured on our website and can be featured in the magazine too. They will also receive special prizes!

Send in a synopsis, with low-resolution images for viewing, to contribute articles to the following sections:

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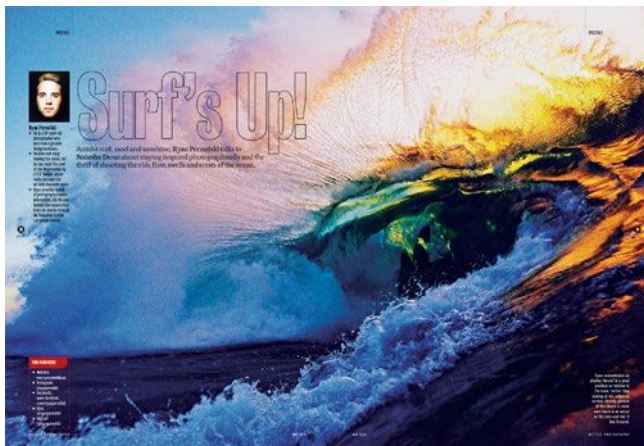
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 Every month, the 'Letter of the Month' will win a special gift from



“BP’s recent coverage on WPOY made me realise all the fun that I had missed out on, by not attending weddings.”



Capturing the Sea’s Splendour

I was blown away by the captivating images made by surf photographer Ryan Pernofski (May 2015 issue). It got me thinking about how I never took full advantage of the beauty of the Andamans when I lived there. Instead, I gravitated towards making pictures of sunsets and the limestone caves. Never did it occur to me that I had the opportunity to shoot the surf at dusk and dawn, when it's most beautiful and tantalising.

However, all isn't lost. I live in Kochi now. Although surfing isn't really an option here, I've decided to start photographing the splendour of the sea, every time that I go out for my sailing lessons.

Aishwarya Nambiar, Kochi, via email

Camera Alternatives

On the *Better Photography* website, I came across a fascinating series of articles called 'No Camera? No Problem!' I had never before imagined that it was possible to take pictures without a camera.

The first thing I did after reading the web posts was to try and create a scanograph. For a first attempt, the scanographs turned out quite nice, and I am planning to experiment a lot more. I am also in the midst of making my very own pinhole camera, and I can't wait to see the results. I'd like to thank **BP** for writing about such wonderful techniques.

Devashish Tyagi, via email

Rediscovering Vintage Cameras

A year ago, I discovered my grandfather's old Yashica MG-1, and this spurred my

➔ Ryan Pernofski's interview in the May 2015 issue, detailed the photographer's pursuit of the ebb, flow, swells and crests of the ocean.

curiosity about analog cameras. I had it cleaned up, and even got the shutter fixed, but that's where it unfortunately ended. Since then the camera has been sitting as a showpiece in my study.

However, things changed when a friend introduced me to **BP**, where I discovered an article on Leica rangefinders. This encouraged me to read up more on the camera. So far, I've learned how to operate it and have even purchased half a dozen reels. I'm hoping to eventually build a tiny darkroom at home to develop my own film. I would really appreciate it if you could give me advice on this.

Shashvat Bharti, New Delhi, via email

Wedding Revelries

While going through the photographs of the recent Wedding Photographer of the Year nominees (May 2015), I realised that, one, I haven't attended a wedding in years, and two, about how truly beautiful they are.

Unfortunately today, weddings have turned into contests, where families compete against one another to see who is more extravagant. But if we let go of such trivial matters and look closer, weddings are a celebration of the union of two families. And more importantly, it is the beginning of a lifelong union between two individuals. The moments captured by the nominees emphasised several of these emotions.

Congratulations to all the nominees, and thank you **BP** for playing an important part in making me realise all the fun that I've been missing out on.

R Mohiley, Allahabad, via email

➔ The May 2015 issue featured stunning wedding photographs from the WPOY 2014-15 nominees.



Thankful for BP's Nepal Photo Project Coverage

Undoubtedly, India has actively participated in providing aid and relief to Nepal. However, I was disappointed with the Indian media for their shrill and jingoistic coverage of the unfortunate disaster.

Instances such as parading wounded survivors on camera and asking them how they felt after their dead had just been buried, got the Indian media some serious flak from the netizens of Nepal. They trended #GoHomeIndianMedia on Twitter and wrote several blog posts, some even comparing the coverage to Indian TV soaps. Legitimate questions were also raised. For instance, Sunita Shakya, a blogger of Nepali origin asked, "If your media persons can reach the places where the relief supplies have not reached, at this time of crisis, can't they take a first-aid kit or food supplies with them as well?" Nobody had an answer to that.

Keeping this aside, I was glad to find out that *Better Photography* decided to feature the Nepal

Photo Project in the June 2015 issue. The photographs focused more on the people than the rubble, which unfortunately received more attention on the news channels. Moreover, I liked how the stories were told, which was human and much more believable than what was being broadcasted on the television. It is important to bring responsible perspectives, such as theirs, to the forefront.

However, what I liked the best was the inclusion of quotes from the photographers who contributed to the project. It gave me an insight into their perspective and thought process. While the social media channels continue to bring us micro perspectives and stories that are actually worth reading, I think that it is about time the members of the traditional media learn from their mistakes and grow into their next self; one that is compassionate and sensible, not blunt and sensationalist.

Mihir Bhosale, Mumbai, via email



We believe that the joy of a family photo is in displaying it. To make your special memories stand out, this **Letter of the Month** wins a special Photo Frame from Red Moments!



"It was not just interesting but also insightful to see how blind photographers translate their vision into images."

Photographing for a Cause

I am a 54 year old officer in the Indian Navy, and I have always been fond of making photographs.

In recent years, I've become increasingly troubled with the state of our environment. Being in the Navy, we've always lived in clean and well maintained areas, however, the harbour is very polluted. The water has never been this dirty, and the air too is quite filthy. So when people return from sailing, a lot of them are afflicted with skin allergies.

I would like to urge young photographers to take up the cause of documenting such environmental issues. We should all do our bit to make people aware of the threat posed by pollution, and what better way to reach out to people than through the medium of photography.

K Menon, Mumbai, via email

A Real Eye Opener

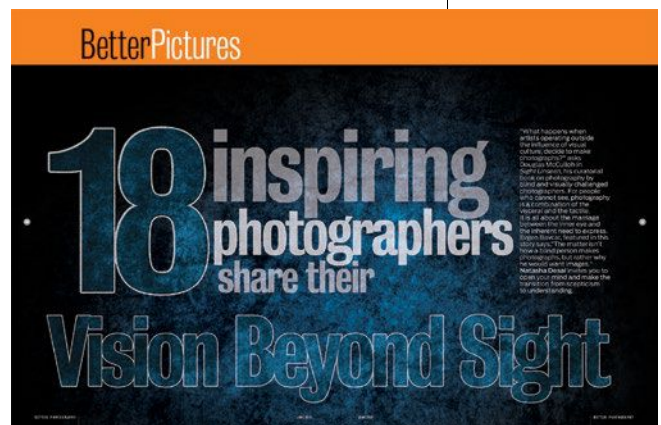
The story *18 Inspiring Photographers Share Their Vision Beyond Sight* in the June 2015 issue, was quite thought-provoking.

It was insightful to see how blind photographers translate their inner vision into photographs. I was also impressed with their photography related techniques and personal stories.

This has really spurred my interest in learning more about the visually challenged, and how they visualise internally and perceive the environment around them. Thank you **BP** for the wonderful feature!

Reema Dutta, Delhi, via email

📌 The article '18 Inspiring Photographers Share Their Vision Beyond Sight' from the June 2015 issue, featured stories and techniques from 18 blind photographers.



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Kamla behind curtains with a customer, Falkland Road, Bombay, India, 1978.
© Mary Ellen Mark, www.maryellenmark.com

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Photograph by Cristina Ieremia

Mary Ellen Mark
(20 March 1940–
25 May 2015)

She travelled for over four decades, capturing visual stories that were incredibly human and rooted in emotions. She has been the recipient of several important awards over the years, more recently the Lifetime Achievement in Photography Award from the George Eastman House and Outstanding Contribution Photography Award from the World Photography Organisation in 2014.

Mary Ellen Mark

The late Mary Ellen Mark's work as a documentary photographer has influenced generations and she will forever be remembered as a legend.

With a Eastman Kodak Brownie camera, Mary Ellen Mark made her first pictures as a nine-year-old. She did not for a moment imagine the heights her work would reach to in the years to come.

However, it was not until much later, spurred on by a scholarship to the Annenberg School for Communications at the University of Pennsylvania, that Mary Ellen Mark began considering photography as a career option. "From the moment I picked up a camera for my first school assignment, there was no turning back. I knew that was exactly what I wanted to do and where I wanted to be for the rest of my life," she said the afterword of her book *Exposure*, a journey through 40 years of passionate image making, published in

2006. She went on to author 18 books and was featured in publications like *LIFE*, *New York Times Magazine*, *The New Yorker*, *Rolling Stone* and *Vanity Fair*.

In 1965, a year after she graduated, she received a Fulbright Scholarship to photograph in Turkey, which resulted in her book *Passport*. She would continue to travel both around her native USA and the world in search of different subjects and stories that form a part of humanity.

"My interest as a photographer has always been to photograph people. I dreamed about all the places I would travel to and all the people I would meet in their varied social situations. I wanted to tell their stories with my photographs."

She would return to these places over and over again. She visited India on several occasions, photographing various subjects

"I loved the contact with people that the camera gave me. I was immediately challenged by the idea of expressing my feelings through my photographs."



📍 Tiny in her Halloween costume, Seattle, Washington, 1983.
© Mary Ellen Mark,
www.maryellenmark.com

such as circus performers that formed a part of her book *Indian Circus* and *Mother Teresa's Mission of Charity in Calcutta*, amongst others.

Her work was predominantly black and white, which is why *Falkland Road: Prostitutes of Bombay*, came as a surprise, for being entirely in colour. "*Falkland Road* remains one of the most rewarding experiences of my photographic life. Not only because of its visual richness, but also because of my extraordinary friendships and adventures with these women. Not a day goes by that I don't think about the people that I met on Falkland Road," she wrote in the book.

Whenever Mary Ellen Mark started a project, she would form intense bonds with

📍 The Damm Family in their Car, Los Angeles, California, USA 1987.
© Mary Ellen Mark,
www.maryellenmark.com

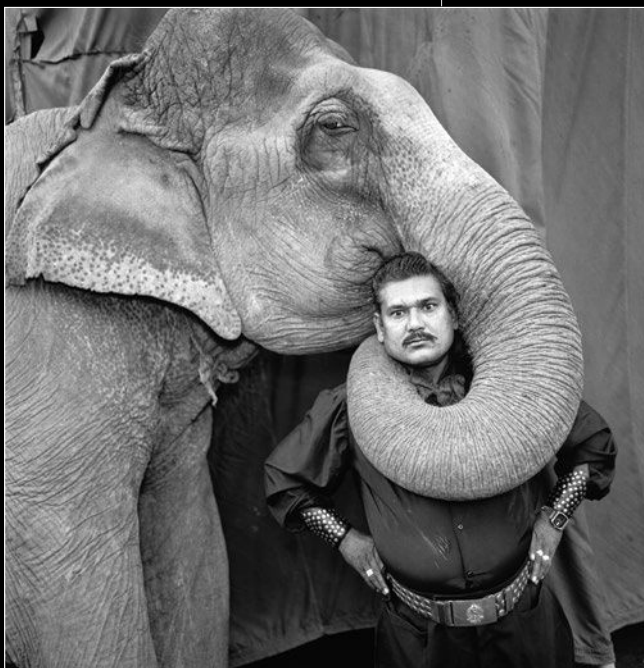


📍 Mother Teresa at the Home for the Dying, Mother Teresa's Missions of Charity, Calcutta, India, 1980.
© Mary Ellen Mark,
www.maryellenmark.com

her subjects. As was the case with Tiny, a homeless child from Seattle, USA featured in her iconic book *Streetwise*. This friendship carried on for over 20 years with Mary Ellen Mark photographing her every few years. *Tiny: Streetwise Revisited* will be published by Aperture Foundation later this year.

Over the years, Mary Ellen Mark kept photographing stories with the same vigour. "I have led such an incredibly rich life as a photographer. At times I have taken it for granted. I was sure the continuous support for documentary work would last forever, but it didn't. I could never have imagined the changes I have seen in this industry. On the other hand, I'm very grateful that I had the opportunity to make these photographs and that they exist." She is survived by her husband Martin Bell and she leaves behind a legacy in documentary photography that will continue to influence photographers for years to come. 📷

📍 Ram Prakash Singh with his Elephant Shyama, Great Golden Circus, Ahmedabad, India 1990.
© Mary Ellen Mark,
www.maryellenmark.com



SnapShots

WHAT'S NEW

Leica Q

The Leica Q features a 24MP full-frame CMOS sensor with a fixed 28mm f/1.7 Summilux lens, and an ISO of up to 50,000. It also features an integrated viewfinder with a resolution of 3.68MP, and a focal length of 28mm at full resolution, that offers the equivalent of shooting with 35mm and 50mm lenses. It takes videos at 1080p with 30fps and 60fps in MP4 format.



Sigma 24–35mm f/2 DG HSM Art lens

The lens has a minimum aperture of f/16, with a minimum focusing distance of 11 inches. It has a maximum magnification ratio of 1:4.4, and an inner focusing system that eliminates front lens rotation. The lens will be available for Nikon, Sigma and Canon mounts.



Fujifilm Introduces New Lensbaby Lenses

The Lensbaby Composer Pro with Sweet 35 Optic, Composer Pro with Sweet 50 Optic, Circular Fisheye and Velvet 56 lenses are available for Fujifilm's mirrorless interchangeable lens cameras. The Velvet 56 portrait lens is also available for other mirrorless mounts—Micro Four Thirds, Samsung NX and Sony E mount. Both the Composer Pro lenses feature f/2.5 aperture and 35mm focal length. Equipped with 185° multipurpose lens, the Circular Fisheye has f/3.5 aperture and 5.8mm focal length. The Velvet 56 features f/1.6, 1:2 Macro aspect ratio, 56mm focal length, and a 62mm filter.

Sony Xperia Z3+

The Xperia Z3+ includes a Snapdragon 810 processor. It has storage space of 32GB, and a 3GB RAM. It also features a 5.2-inch 1080p TRILUMINOUS display. Like its predecessor, the Z3+ has a 1/2.3-inch 20.7MP Sony Exmor sensor, along with an f/2.0 lens with an equivalent focal length of 25mm. The front camera has been upgraded to 5MP, with a 25mm focal length. The phone is also dust and water resistant.



Iconic Photographer Mary Ellen Mark Passes Away



Cristina Ilerena

Mary Ellen Mark, who travelled the world in search of poignant stories and photographed them with a deep level of understanding, passed away on 26 May, at the age of 75. Her demise was caused by myelodysplastic syndrome. She is survived by her husband, filmmaker Martin Bell.

She began her career with B&W photography, working for magazines like *Life*

and *Look*, photographing difficult subjects of social relevance. Mark and her husband had collaborated on *Streetwise*, a documentary film based on her body of work of the same name. The film went on to be nominated for an Oscar in 1984, and the series became one of her most recognisable and iconic works. It featured homeless teenagers in the city of Seattle, USA in the 1980s, and one of her main subjects was a 14-year-old girl, Tiny.

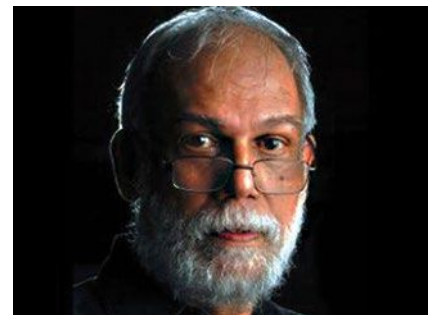
Mark will be remembered for her insatiable need for experiences and knowing people. She ends the Afterword in her book *Exposure* with a simple offering, "The best advice I can give to young documentary photographers who are starting their careers is to never lose sight of their goals and to follow their hearts."

Photojournalist Chandu Mhatre Passes Away

Indian photojournalist Chandu Mhatre passed away on 12 June at the age of 66, as a result of a cardiac arrest. He is known for his poignant coverage of major news stories in India, from the last four decades.

In his career, Mhatre covered stories like the Naxalite Movement of the 1970s, the uprising in Punjab led by Jarnail Singh Bhindranwale of the early 1980s, the Bhopal gas tragedy and the assassination of Prime Minister Indira Gandhi, both in 1984.

In recent years he was working towards creating a record of Mumbai's ever changing urban landscape, and also held exhibitions. He was also a sought-after photography teacher, and conducted several photowalks for amateur photographers.



Mhatre was a man committed to covering news and was known for being extremely resourceful and professional. His work stood out for its precision and speed, reflecting his extensive knowledge in old school news ethics.

“What makes photography a strange invention is that its primary raw materials are light and time.”

JOHN BERGER (1926)

John Peter Berger is an English art critic, novelist, painter and poet. He started his career as a painter, and went on to become an acclaimed art critic. In 1972, he received the Man Booker Prize for his novel *G.*, amongst various other prestigious awards. His deeply rooted political convictions are often considered undertones to some of his books. *Understanding a Photograph* is a compilation of his essays that probes into the works of Henri Cartier-Bresson, W Eugene Smith and other iconic photographers, and his images provide readers with a humanitarian and political perspective of the same.



Image Source: Wikimedia Commons

WHAT'S NEW

Asus: Zenfone Selfie

The Zenfone Selfie has a 13MP front and rear camera with an f/2.2 aperture and an 88° wide-angle lens. It also includes laser auto-focus, 28mm focal length and dual-colour Real Tone flash. The backlight (Super HRD) mode is said to allow users to improve light balance, and the pixel-enhancing technology is said to increase brightness by four times.



Oppo R7 and R7 Plus

Both the phones have a 13MP camera, with a f/2.2 lens and an 8MP front camera along with a f/2.4 lens. While the R7 has a 5-inch screen, the Plus model features a 6-inch screen. However, the R7 Plus is supported by a dual LED flash and laser autofocus, while the R7 consists of a single LED flash. The R7 and the R7 Plus are priced at USD 400 (approx. Rs. 24,466), and USD 480 (approx. Rs. 30,560), respectively.



Gionee Elife E8

The E8 features a 1/2.3-inch sensor with a 24MP rear camera, and can capture 120MP images. Other key features include an 8MP front-facing camera, optical image stabilisation, 4K video recording, and phase detection autofocus for speeds up to 0.08 seconds. The phone also possesses a 2GHz octacore processor and 3GB RAM.



Fotonika Universal 3 in 1 Phone Camera Lens Kit

The kit consists of a fish-eye, macro, and wide angle lenses, and can be used with portable devices. The lenses have a maximum focal length of 23mm and a minimum focal length of 15mm.



DSF 600 Pro Plus

The DSF 600 Pro Plus is a wireless LED studio light, which features a high speed flash with a maximum speed of 1/11,000 second, making it ideal for low-light conditions. There is an in-built 12 V-6000mAh Li-ion battery with the studio light, which also comes with an AC power adaptor. Its 2.4 G wireless trigger gives it the unique wireless functionality.

SilverFast 8.5

SilverFast 8.5 includes a new HDRiRAW data format. Users have the option of editing the pre-existing profile. Based on the initial ICC profile a new target is printed. Within this, the user can select the most neutral tonal values. SilverFast then prepares a personal user profile and saves it. The new software upgrade supports a broad spectrum of printers, ink types and paper types.

Sony's Speed, AF, Low Light... All Rolled into One

Race yourself. The Sony Alpha A7R II has a 42.4MP high resolution full-frame sensor (second only to the Canon EOS 5DS and 5DSR); improved 5-axis image stabilisation; improved low light capabilities (increased from ISO 25,600 to 1,02,400); 4K video capability direct to card; 399 Phase detection AF points combined with 25 Contrast-detect AF points (that improve the AF speed by 40%, according to the company); and a new upgraded XGA OLED viewfinder with 0.78x magnification, which is currently the maximum available in cameras (although the Fujifilm X-T1 has a 0.77x magnification); all which fit in, in what looks like, the excellent body of the Sony Alpha A7 II. Phew.

The CMOS back-illuminated sensor has an anti-reflection coating that eliminates



the need for a low-pass filter to further improve light collection and enhance detailing achieved in photographs. The camera's image stabilisation compensates for vertical, horizontal, pitch, yaw and roll movements to aid both photo and video enthusiasts.

It is the first camera of its kind to record 4K video in

multiple formats, including the super 35mm and the full-frame format. It can record at the high bit rate of 100Mbps during 4K recording and 50Mbps for full HD shooting. To support video shooting, it has also introduced a new LCD monitor CLM-FHD5. It features enlarging and peaking functionality for precise focusing, false colour and video level marker for adjusting exposure, and the S-Log display assist for S-Log shooting. The Alpha a7R II is priced at USD 3200 (approx. Rs. 2,04,375).

Karthik Yadav Takes Away the Title of WPOY 2014-15

Chennai-based wedding photographer, Karthik Yadav, took away the *Better Photography* Wedding Photographer of the Year 2014-2015 title. He was also the winner of the *Finer Wedding Details or Still Life* category. The award ceremony was held at the National Center for the Performing Arts in Mumbai, on 8 June.

The event marked the end of the six-month long contest which began in December 2014. This year, the competition received an overwhelming response of 18,678 entries from 5123 individual participants, from 492 cities and towns from all over India. The judging of the six categories were done by a huge panel of 117 judges, from India and abroad. The category winners had to then compete in a face-off at Goa, which lasted for three days.

For the final judging process, contestants had to submit a portfolio, and were interviewed by a judging panel, comprised of renowned photographer Fawzan Husain, legendary wedding photographer Raju Sultania, and V V Ramana, the Founder and Director of Villart Photography.

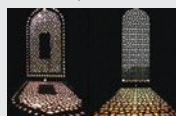
The exhibition of the shortlisted photographs from each category, as well as the photographs shot during the face-off round, were showcased at the Piramal Art Gallery at the NCPA from 9-17 June. For a more in-depth coverage of the face-off and the event, turn to page 96.



Karthik Yadav

EVENTS

1-30 June
Zariyaa
Delhi O Delhi, New Delhi



Aadi Jamal

The exhibition is a collection of photographs from Delhi's rich past, and embodies the city's architectural opulence and cultural grandeur.

4 July
Portrait and Lighting Techniques
Natraj by Rustumjee, Mumbai

The workshop is organised by Canon, and will be hosted by wedding photographer Pritesh Rao. Topics related to the classification of portraits, posing and composition, different lighting arrangements, and lighting tips and techniques will be discussed.

24 June-5 July
Fate Breakers—Stories of Outstanding Indian Women

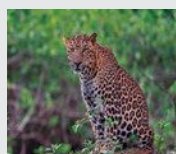
Alliance française de Bangalore, Bengaluru



Pascal Mannaerts

Fate Breakers, an exhibition by Pascal Mannaerts, and curated by Jean-Philippe Bottin, is a showcase of several outstanding women in India who have made a difference, and who symbolise empowerment. The images honour the remarkable women.

10-12 July
The Leopard's Lair Photo Tour
Kabini, Karnataka



Philip Ross

Conducted by wildlife photographer Philip Ross, the photo tour will give participants plenty of opportunities to capture amazing moments in nature. For more information, visit www.toehold.in.

PRO TALK

Bayer Pattern describes how pixels are arranged on an image sensor. There are twice as many green pixels than red or blue because human eyes are most sensitive to green light.

Steve McCurry's Assistant Arrested in Theft Case

DeStephano, Manager of Fine Art Print Sales at McCurry Studios was arrested on 2 June, in connection with the theft of prints, books and other items related to the photographer's famous image of the *Afghan Girl*. Items worth USD 654,358 (approx.

Rs. 4,17,95,140) were stolen.

The theft took place between May 2012 and November 2013. She stole 50 prints worth USD 628,000 (approx.

Rs. 4,00,10,640), which she directly shipped from McCurry's Long Island City Studio in New York to herself at the Exton studio in Pennsylvania. Additionally, she also made away with 233 of McCurry's books, and other items valued at USD 23,196 (approx. Rs. 14,81,538).

The *Afghan Girl* earned McCurry global acclaim after it was published on the cover of *National Geographic* magazine in June 1985.

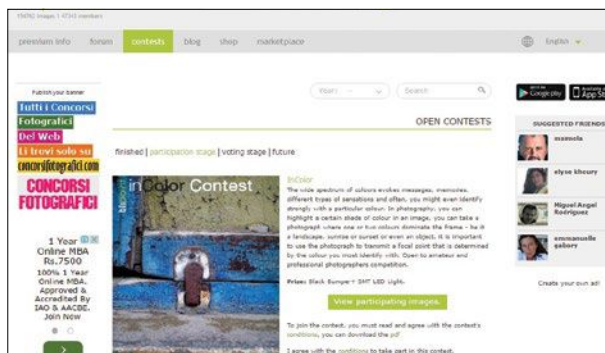
2015 Neel Dongre Grant—Call for Submissions

The Neel Dongre grant aided by the India Photo Archive Foundation, is an opportunity for emerging photographers to not just showcase, but also receive the necessary funds in support of their photography endeavours.

In the fourth edition of the contest, photographers are invited to submit their expression of interests which states their

interests, previous work or ongoing work, or even ideas for a future project, by August 2015. Later, the selected photographers will be entitled to a corpus of Rs. 50 lakhs, to pursue a project for over a period of three months. After the completion of the project, the series will be catalogued and exhibited at an art gallery sponsored by the India Photo Archive Foundation.

CALL FOR ENTRIES



Participate in the **Urban Photographer of the Year 2015** contest, and win a photography trip of a lifetime, along with a Canon EOS 70D camera.

Urban Photographer of the Year 2015

The Competition: The contest aims to capture the essence of the urban city.

Theme: Cities at Work

Prizes: The overall winner will win a photography trip of a lifetime. Additionally, three regional winners (Europe, Middle East and Africa, Asia Pacific and Americas) will win a Canon EOS 70D, along with other equipment.

Website: www.cbrepoty.com

Deadline: 31 July

2016 Toto Funds the Arts

The Competition: Toto Funds the Arts in association with Tasveer is inviting submissions from photographers between the ages of 18-29.

Prizes: Two winners will receive a cash prize of Rs. 30,000 each.

Website: www.totofundsthearts.blogspot.in

Deadline: 18 August

Pink Lady Food Photographer of the Year

The Competition: The contest is inviting food photography enthusiasts from across the world.

Categories: Food for Celebration, Food Blogger, Food for the Family, Bring Home the Harvest, Politics of Food, Apple a Day, Cream Crop, Food Sn-apping, Unearthed Food in Film, Food Portraiture, Ten Acres Food in the Field, Food in Action, Young, Errazuriz Wine Photographer of the Year and others.

Prizes: The overall winner will receive a cash prize of 5000 pounds (approx. Rs. 4,89,580).

Entry Fees: Adult entrants will be charged 25 pounds (approx. Rs. 2,445) for five entries.

Website: www.pinkladyfoodphotographeroftheyear.com

Deadline: 7 February 2016

Sony World Photography Awards 2016

The Competition: The contest aims to provide a global platform for emerging photographers, and a key opportunity to professional photographers to get their work noticed.

Categories: Professional, Open, Youth, National Awards, Student Focus

Prizes: Prizes worth USD 30,000 (approx. Rs. 19,15,450) will be given away. Additionally, winners will be presented with the latest equipment from Sony.

Website: www.worldphoto.org

Deadline: Varying deadlines

EVENTS

11-12 July Basics of Photography Workshop

Toehold Seminar Hall Jayanagar,
Bengaluru



Natural history photographer Jayanth Sharma, will be conducting a workshop for amateur photographers who wish to master their camera and the basics of digital photography. Visit www.toehold.in for more information.

18 July Fundamentals of Photography

Floor Muscat Tower, Cochin
Renowned photographer Dheeraj Paul will be conducting a workshop organised by the Sony Alpha Community. He will cover topics ranging from photography tips to navigation control, and even camera care. For more information, visit alphacommunity.sony.co.in.

25-26 July After the Shot Workshop

Future Forward, New Delhi
Lightchasers will be organising a workshop on digital postprocessing. Highlights of the workshop include using the dodge and burn tool in a non-destructive manner, and colour correction. Visit lightchasers.in for more information.

26 June-25 July The History of Japan-India Exchange

Japan Foundation, New Delhi



Photo panels courtesy the Japan-India Association, depicting the history of cultural exchange between Japan and India, dating back to the Meiji era, will be on display.

PRO TALK

Butterfly Lighting is a form of lighting in which the main source of light is placed high and directly in front of the object

Sony Introduces Stacked Sensor in its New Cameras

Sony has launched two cameras to its Cyber-shot series—the pocketable RX100 IV and the prosumer compact RX 10 II. Both cameras use Sony's new stacked 1-inch 20.1 MP Exmor RS CMOS sensor. A first of its kind, the sensor has an improved response to light, as its pixels and the surrounding circuitry are stacked differently, unlike other conventional CMOS sensors.

In terms of size, the RX 100 IV remains exactly the same as its predecessor, and keeps the 24–70 mm f/1.8–2.8 lens of the camera. The RX 10 II features an 8.3x zoom lens (24–200mm equivalent) with a constant f/2.8 aperture. While both cameras come with an in-built flash, the RX 100 IV is not compatible with an external flash device. The RX 10 II, however, can be fitted with a flashgun using a multi-interface shoe.

Both the cameras feature an electronic shutter capable of shooting at 1/32,000 seconds. They can record 4K videos, ultra slow 40x super slow motion videos



at 960 fps (HD quality, according to BNH), and are capable of up to 16 fps continuous shooting.

The company claims that its new AF algorithm can result in high-speed and precision contrast detection of moving objects, which can take place in just 0.09 seconds.

Both the RX 100 IV and RX 10 II feature a higher resolution 2.34 million dot electronic viewfinder. In its design, the RX10 II has added dust and moisture resistance, whereas the RX 100 IV is not weather sealed. The RX100 IV and the RX10 II are priced at USD 1000 (approx. Rs. 64,000) and USD 1300 (approx. Rs. 83,000) respectively.

THE MONTH THAT WAS

Whappening India Journey Launch Workshop

On 4 June, the founders of Whappening India conducted a workshop at the Humming Tree in Bengaluru. Photographers Trupal Pandya and Akansha Sonthalia gave lessons on the techniques of shooting portraiture by combining artificial and natural lighting. They also taught the audience about the technicalities of fashion photography with the help of live demos.

Seven Billion Dreams. One Planet. Consume With Care.

On 5 June, on the occasion of World Environment Day, the Nehru Science Centre in Mumbai, featured the work

of legendary wildlife photographer Kakubhai Kothari. The photographer's work echoes the message that the United Nations is trying to propagate—"Nature has enough to provide for man's needs but not his greed." His work emphasises on the man-animal conflict.

Basic and Advanced Photography Workshop

From 6–7 June, fashion and portrait photographer Sahil Mane conducted a workshop at Space 118 in Mumbai. While the first day of the workshop focused on basic camera techniques, the second day dealt with fashion equipment.

Art of Lighting Workshop

From 20–23 June, renowned photographer Hari Mahidhar conducted workshops on lighting in portraits and portfolios, in both interior and exterior locations. Participants also received several tips on postprocessing. The workshop was held at his residence in Mumbai.

Land of Tiger Exhibition

The exhibition was held at the Bombay Natural History Society (BNHS) in Mumbai, from June 3–5. The photographs displayed at the event were shot in five reserves at the Vidharbha region in Maharashtra, over a span of 10 years. The images on display were of landscapes, insects, avian beauties, various herbivores and the tigers in the habitat. Through this collection of images, the BNHS focused on creating awareness about the conservation of wildlife.

📌 **Kakubhai's** exhibition brought out the fact that human beings are slowly yet steadily breaching into the territories of other species.



Kakubhai Kothari

Google Offers Free and Unlimited Storage



Google aims to make photo storage convenient with its new Photos app. The app makes organising and archiving a lot simpler, as all your data automatically gets stored into one central location—the Google drive. This also means that data storage is free and unlimited.

Its machine learning algorithm, which allows the app to get smarter each time you use it, is what sets it apart. You can type in what you are looking for into the app's search bar, and it will pull out all the relevant pictures from your collection. It also includes a fairly accurate facial recognition and geo-tagging feature.

Photos also automatically stylises your images, creates animated GIFs, stitches pictures together to create panoramic images, and generates slideshows along with pictures and locations. All of these can be shared on social media platforms with ease. It also has its own set of editing features.

The app supports images only up to 16MP. To store photographs in their original size, the pictures will be moved to your 15GB free storage on Google+.

Microdia Unveils the First 512 GB Micro SD Card

What's the most you can store in a micro SD card you may ask? The standard reply would be a SanDisk Micro SD capable of storing 200 GB on piece of plastic, as big as your fingernail.

This is where Microdia, a California-based flash memory data storage manufacturer, takes you by surprise by announcing the release of its new Micro SD card with 512 GB storage. This is more than twice of SanDisk's highest storage capacity Micro SD card.

The Microdia XTRA Elite is priced at a whooping price of USD 1000 (approx.



Rs. 64000). The price makes it affordable mostly to professional photographers with an appetite for higher data storage cards.

It supports Ultra High Speed (UHS) which can transfer data at 300Mbps speed. The card is based on the SD 4.0 standard, which may cause the older files to transfer at a slower rate. Even if your memory card reader or your device does not support the SD 4.0 standard, the files transfer speed is about 150Mbps. The XTRA Elite is all set to go on sale in July.

New TV Show on Magnum Photos Set in Motion

The critically acclaimed screenwriter and novelist Ronan Bennett, is writing a new television series about the legendary photographic agency Magnum Photos, as it approaches its 70th anniversary. Carnival Films, which produced the famous show *Downtown Abbey*, have commissioned him for the same.

Bennett aims to bring out the drama and passion that went on behind the agency. Co-founded by Robert Capa, Henri Cartier-Bresson, George Rodger and David Seymour, the organisation was famous for



Eamonn McCabe for The Guardian

fights, tantrums, drinking habits, and for the internal struggle for supremacy.

Gareth Neame, the Managing Director of Carnival Films said, "Magnum is an extraordinary and unique organisation, with a powerful history and an amazing story to tell. We can get right inside the key events of the second half of the 20th century through the lives and lenses of these photographers in a bold and completely original way." Carnival Films has yet to announce the tentative broadcasting dates for the show.

BOOK REVIEW

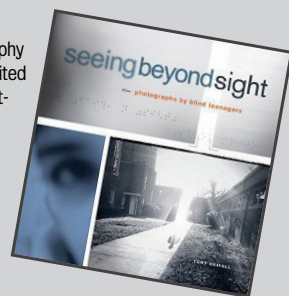
Title: Seeing Beyond Sight: Photographs by Blind Teenagers
Authors: Tony Deifell
ISBN: 978-0811853491
Publisher: Chronicle Books
Price: Rs. 1502

A Window into the Realm of the Blind

After listening to a radio show about a blind musician and photographer, Tony Deifell decided to teach photography to the visually challenged. He pitched the idea to Governor Morehead School for the Blind in South Carolina, United States. They initially thought it was a prank, but later agreed to give it a shot. Providing each student with a point-and-shoot camera along with some tips on composition, he sent them out to make photographs.

After the first batch of developed images came back, a disappointed Tony saw missed opportunities in the out-of-focus images, unrecognisable subject matter, and portraits of people with heads cut off. However, his perception changed when he saw a young girl's images of cracks in the sidewalk. He thought they were a mistake. But she had sent them to the superintendent along with a letter asking that the cracks be fixed, as her white cane often got stuck in them. With Tony's renewed determination towards the cause, the then temporary course would go on to become a part of the curriculum at the school.

The book is a beautiful compilation of images shot by the students of the school. It provides us, the sighted, a window into their world, where they learn new ways of self-expression. As the photographs unfold, they take you on a journey into what is relevant in their lives, things that we take for granted and they can't. All this, coupled with the innocent captions and musings of the students, makes it one of the most moving photography books. My favourite quote from the book is by a student named John—"I was thinking that it would be sort of hard for a blind person to take pictures, but it's not very hard. You've just got to listen."

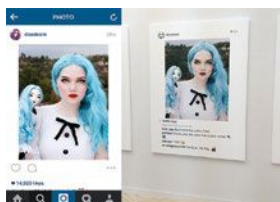


— Written by Naimish Keswani

Richard Prince—Photography Artist or Thief?

Since the 1970s, American photographer Richard Prince has become quite notorious for appropriating the works of other artists, without their permission, and selling it under his own name for an exorbitant amount.

He recently kicked up another scandal with his latest exhibition, *New Portraits*, which was displayed in New York's Gagosian Gallery. It consisted of 48 x 65 inch canvases of screenshots from the people he follows on Instagram. He has appropriated these images by including obscure comments below other people's uploads before taking



a screenshot. So far, the canvases are being sold for up to USD 100,000 (approx. Rs. 64,09,995) each.

Unfortunately, according to the fair use clause in American copyright law, Prince is going

to get away with this, yet again.

In an interesting turn of events, one of the Instagram groups that Prince stole from decided to hit back. The SuicideGirls website sold Prince's screenshots for USD 90 (approx. Rs 5,769). All their accumulated profits went to the Electronic Frontier Foundation, an organisation which stands up for digital copywriting.

Nikon Offers Indian Languages for its Users

Nikon India has recently announced the addition of Hindi, Marathi, Bengali, Telugu and Tamil for its user interfaces in its full range of digital cameras. Nikon is one of the first camera companies to achieve this.

This will help in tapping the potential of various regional markets for digital cameras, and ensuring language support for Indian consumers who are not well-versed with English. Hiroshi Takashina, Managing Director, Nikon India said, "With this functionality we are enabling consumers with greater ease of using the camera and utilising the technical features."

LOOK WHO'S SHOOTING

28



Amitava Chandra works as a Gazetted-Executive for the Government of India and makes images out of sheer passion and love for photography. He has won many national and international accolades for his work.

The Pious Leap of Faith

Every summer, devotees at Kalighat in Kolkata, take a holy dip in the Ganges and crawl towards the Sitala Puja pandal near the Kalighat Temple. The practice goes by the name of Dondee, and symbolises the leaving behind of pride and ego to begin anew. These devotees are considered to be blessed with piouness. Following an old ritualistic belief, parents place their children on the ground, so the devotees can leap over them. It is believed that doing so brings the baby a bright future.

Knowing beforehand that the puja will be taking place on the day, Amitava Chandra took a day's leave from his work to create the photograph, which

would eventually go on to win the National Award, at the Sony World Photography Awards 2015.

He said, "Since the scenario remained an absolutely chaotic one with erratic movements and constant sprinkling of water, it left the camera susceptible to damage. Making the shot from a higher vantage point added a lot of distractions to the image, which is why I decided to go for a knee-level shot. There was a risk of water splash, but it paid off. I got the exclusive expression of the child along with the forward movement of the adult foot."

— Written by Naimish Keswani



Amitava Chandra

"Amateurs like me shoot out of personal whims and likings. But being awarded for the same is an endorsement to the thought process behind the photograph, rather than the content itself."

➤ Amitava decided to keep the photograph in black and white, as the skin tones and the colourful sari drew attention away from the baby's expression.

Nikon India Appoints New Managing Director

Nikon India has announced Kazuo Ninomiya as their new Managing Director. He is taking over the role and responsibilities from Hiroshi Takashina, who will be in charge of Nikon China.

Ninomiya is the former General Manager, International Planning Division of Nikon Singapore. Upon being appointed, he said, "India as a country has always presented a lot of potential for the



imaging industry which has contributed to Nikon's exceptional growth as the leader."

Hiroshi Takashima has worked with Nikon India for nearly seven years. "With Nikon I have had the opportunity to build and work with an excellent team that supported me overcome numerous business challenges and

in recording massive growth for Nikon in India," he said.

Xerox Launches Color Press 1000i

The seventh edition of Print Expo, which was held in Chennai from 12-14 June, saw the launch of Xerox's marquee digital press, Color Press 1000i. Xerox is a global business services, technology and document management company, which utilised the competitive advantage of the Pantone metallic gold and silver specialty dry inks with the press. The printers can shift from offset and foil stamping to digital for applications such as certificates, posters and business cards.

KPA to Host Digi Image 2015 Expo

32

The Karnataka Photographers Association (KPA) will be organising Digi Image 2015, an International Exhibition on photography, videography, digital imaging, frame and album-making.

The event will be held from 17-19 July, at the Neelakanta Convention Centre in Bengaluru. It has more than 140 participants from across India, with over 2000 products on display. The exhibition is expected to attract almost 35,000 people.

The KPA is an umbrella organization of all photography associations across Karnataka. It consists of 30 district associations, under which there are 175 taluka associations, with 70,000 members in total. The association aims to provide support for photographers of Karnataka, who are suffering from some ailment, accident or natural calamity which is affecting their regular activities. They have established a welfare trust to look after them.

Adobe Unveils Creative Cloud 2015

Adobe's 2015 version is entirely about polishing existing features. To begin with, it has connected mobile workflows to users worldwide by launching Brush CC, Color CC, Shape CC and Photoshop Mix on Android. It has also updated numerous Creative Cloud mobile apps for iPad and iPhone, like Adobe Comp CC, Photoshop Sketch, Photoshop Mix, Brush CC, Shape CC, Color CC, and Illustrator Draw.

Additionally, it has released Adobe Stock, which unlike its other latest offerings, must be purchased for use. Their brand new

stock service aims to make up to 40 million photographs, graphics, illustrations, and vectors available within CC desktop apps. The content offered is royalty free, and is available for USD 10 (approx. Rs 634) each. Adobe says that the rate is well below industry prices.

Additionally, CreativeSync allows users to begin work on one CC desktop tool or mobile app, move on to another, and finish off on a different synced CC app. Each time, one will have the convenience to pick up where they left off.

AKPA Will be Organising Photofest India 2015

The All Kerala Photographers' Association will be conducting Photofest India 2015, from 29-31 July, at the LULU International Convention and Exhibition Centre in Thrissur.

The fair will display a vast array of photographic materials and imaging

inventory, along with a comprehensive resource data on the latest advances in the imaging industry.

Participants of the fest will also have the opportunity to take part in photo and video contests, which revolves around the theme of the environment.

Better Photography

Our ever curious and passionate love affair with the camera will never cease. And so be it as Better Photography, India's first magazine completely devoted to the art and science of photography presents an expansive imagery like no other can. It is also the best-selling photography magazine in India and South Asia.

www.betterphotography.in



Prashant Panjiar

Khayali Pulao Becomes Real Good Biryani!

That time of the year is back. The time when I am deeply and fully involved with the Delhi Photo Festival which will take place this year from 30 October–8 November, 2015 at the Indira Gandhi National Centre for the Arts, New Delhi. Asked by *Better Photography* to contribute to the Visual Musings column, this is a good time as any to ask myself the million dollar question—Why the f... do I do this?!

It doesn't pay, in fact it takes me away from my *rozi-roti*, which comes from my photography assignments, and this year, it is also keeping me away from spending time with my wife at my new home in Goa. I must be nuts.

I should have known better when back in 2009 at a stag gettogether of photographers (should have smelled trouble right then) at Neeraj Priyadarshi's home in Delhi. Here, he, Sohrab Hura, Vidura Jang Bahadur, Ajay Hirani, Sudhanshu Malhotra and Tashi Tobgyal complained about the lack of democratic, non-commercial public spaces to show work, and how the more established names in Indian photography had done little to promote it, how Bangladesh had such a great photo festival and how we, in India, had zilch. National pride stung, tail up, chest swelled up (not 56-inches though) and with a sense of purpose, I narrated all this to fellow photographer Dinesh Khanna, with whom I had recently collaborated for an exhibition and had started an informal monthly beer-and-gupshup gathering of photographers. Being the typical Punjabi that he is, his immediate response was, "*Kyon nahi, kaarte hain na*". And that is how we two got suckered into this venture, the Delhi Photo Festival (DPF). And, that is why I am sitting here in Delhi, in the heat, with sweat soaking the bottom of my pants, writing this column!

In 2009, when we started cooking our *khayali pulao* of a non-commercial photo festival in public spaces—nothing short of the India Gate lawns would do. This was the time that Delhi was preparing for the Commonwealth Games (and there was a lot of common wealth going around) and there were quite a few takers for the idea of a mega photography show to coincide with the Games. Luckily better sense prevailed, once we discovered that the civic and government authorities' idea of a photo festival to coincide with the games was purely decorative. Sensibly, we decided to sit that one out.

Nevertheless, having already embarked on this suicidal path, it was necessary first to have an organisation, a non-profit trust. At an appointed time in the summer of 2010, not unlike the enthu-cutlet photographer pair from *Jaane Bhi Do Yaaron*, Dinesh and I rolled up before a magistrate, signed a deed, swore an oath, were photographed with some very suspicious looking characters, and the Nazar Foundation was born. One fine day, I bumped into Alka Pande, Art Advisor of the India Habitat Centre (IHC). I told her about our plans, the desire to start a photo festival and she proposed the idea of IHC as the venue and partner and some negotiations later we had an MOU signed for the first edition, Delhi Photo Festival 2011! Since there was

no DIY handbook for photo festivals, Dinesh and I decided to visit Chobi Mela (held every two years in Dhaka) in early 2011.

The fog that engulfed the overnight celebratory boat ride of Chobi Mela should have been enough of a warning that organising a festival is no smooth sailing. But what we did learn at Chobi Mela was that the real engine, the life force of a photo festival is its community. So it was back to Delhi on Kingfisher Airlines (another omen ignored) and the launch of *Nazar-ka-Adda*, a monthly interaction of photographers. An instant success, the *Adda* gave us the community and the confidence we needed, as well as the core team of the DPF. And the rest is (or is it was?) history!

After two very successful editions at IHC in 2011 and 2013, this year the Delhi Photo Festival moves to the Indira Gandhi National Centre for the Arts (IGNCA). Curious about what happened with IHC? Well, we aren't telling, except to say that someone said, "*Naheeeeen..... ye shaadi nahi ho sakti!*" Nevermind we say, "*Chalo Jaane Bhi Do Yaaron*."

So after this long *kissa*, back to the original question—Why the f... am I doing this? Well, honestly, I believe that the pleasure is really in the act! It is the same feeling I had in my days as a photojournalist. I loved chasing the story, the thrill, the danger, the excitement and the great sense of achievement when one saw one's pictures in print. The hardship, the long hours, the frayed nerves that is all part of the territory and is to be enjoyed as much as the appreciation and accolades that one got. So it is with the Delhi Photo Festival, for me.

And then, there is this great sense of discovery. Almost all of the DPF team, almost all of who are photographers volunteering their time, were unknown to me. We all came together for a purpose and in the process have become friends, and, I hope, the start of a community. It is the same with the photographers whose works we show at the festival and the large number of brilliant photo practitioners who come to DPF in order to share their experiences and knowledge.

The third edition of the Festival, DPF2015, will have a substantial number of 45 print exhibitions and an equal number of works to be shown as projections in the Evening Screening program. There will be a vibrant program of talks, lectures, seminars, workshops and even a Photo Mela! But equally important, we are taking the first real steps to creating a new leadership for the Festival, so that it is actually sustainable and keeps renewing itself. As an institution, or venture, becomes efficient, successful and older, it also tends to become hierarchical, stodgy and prone to forms of corruption. In the years to come, for the new leadership the hardest work and the most painful task will be to maintain a balance between openness and efficiency. That will be my revenge for having suckered Dinesh and I into creating the Delhi Photo Festival! Serves you buggers right!

And to all you readers of *Better Photography*, come to the Delhi Photo Festival 2015 at IGNCA from 30 October–8 November, 2015. The *biryani* is real, not some *khayali pulao*! ■

Prashant Panjiar is the co-founder of Delhi Photo Festival and Nazar Foundation. An independent photographer, curator, editorial consultant and mentor, he has worked as a photojournalist since 1981, transitioning to documentary photography for international non-profits since 2004.

GearGuide

HOW WE TEST

Product Categorisation

We first segregate products into categories for the purpose of equitability in testing. The DSLR is divided into entry-level, semi-professional and professional categories. For compacts, we distinguish between advanced and basic compact cameras. Similarly, we also test consumer and pro lenses, flashguns, printers, and other photographic accessories and gear.

The Process

We primarily test for features, performance, build, ergonomics, warranty and support. While this remains constant, the weightage we give to these parameter differs from category to category, because different types of consumers have diverse expectations from products.

Final Ratings

Under each main parameter, we list out hundreds of individual variables (for eg. colour accuracy for individual colours in different lighting, individual features, dynamic range, center-to-edge definition, light falloff, etc) against which we either give points or simply mark 'yes' or 'no'. Thus, we arrive at a score for that parameter, and then, the final score, denoted as a percentage. Additionally, based on the current pricing of a product, a star rating for 'Value for Money' is considered. Value for Money does not affect the final percentage, because prices for products change constantly.

Our Seals of Approval

Any product that scores 80% or higher in individual tests gets 'BP Recommended'—a seal of approval from our team. In comparison tests, we also tag products as 'BP Best Performer' and 'BP Best Value for Money'.

BP Excellence Awards

At the end of the calendar year, the highest rated products in each category automatically win the Better Photography Excellence Award. This is Better Photography's recognition of the very best products launched in the course of the year, and the companies that made them.

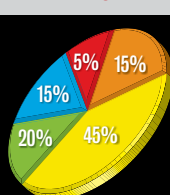


Canon EOS 760D

A Significant Upgrade

The Canon EOS 760D brings a new level of usability into its entry-level lineup. K Madhavan Pillai finds out what's under the hood.

WEIGHTAGE OF PARAMETERS



■ Features
■ Performance
■ Build Quality
■ Ergonomics
■ Warranty & Support

India is one of the very few countries with an APS-C DSLR market that is divided into at least four distinct segments—basic, advanced basic, semi-professional, and professional. The latest launch by Canon is actually a dual launch, the EOS 750D and the EOS 760D. What makes it a bold move is that both cameras are nearly identical in technology, feature sets and performance, but designed very differently. The 750D is meant for a basic user, with simple controls and the mode dial on the right of the camera (following in the lines of earlier entry-level models). In a significant move by Canon, the EOS 760D inherits the design functionality of the semi-pro and pro bodies (including a secondary top LCD panel, and the rotatable command wheel at the back), giving entry

level users the benefit of the handling of higher-end cameras. However, it remains to be seen if handling differences alone will influence buying decisions in a segment where features and cost are the defining factors, more than design.

That said, the two cameras are a leap ahead over the preceding models in every way that matters, and do form a big upgrade. It is in immediate competition with the similarly priced Nikon D5500, vying for space in the same segment. In this issue, we put the EOS 760D through its paces to see if the camera lives up to the challenge.

Features

The 760D features Canon's new APS-C 24.2MP sensor that is backed up by the

TEST

Yongnuo 50mm f/1.8

Is this the perfect replica of an old beloved?

42



TEST

Nissin Di700A and Air 1 Commander

Speedlight of the future

44



TEST

Fujifilm Instax MiniSeries

Are they relevant today?

48



new Digic 6 processing engine and a 19 cross-type point phase detection AF system (when using the viewfinder). The sensor also features the new Hybrid CMOS AF III system (with Face Detection, Tracking AF, FlexiZone-Multi and FlexiZone-Single modes) for use when images or video are composed on the LCD in Live View mode. Canon claims that this new system is about four times faster than the version II (used in the EOS 100D) and it is two generations ahead of the Hybrid CMOS AF system in the EOS 700D.

In another first for Canon DSLRs, the 760D features WiFi and NFC (Near Field Communication) technology to enable them to be connected to a smartphone or tablet using Canon's free smartphone app, for remote control and image sharing. You can even connect two cameras by touching them together to transfer files.

The 760D has an ISO range 100–12,800, with an expanded setting of ISO 25,600.

📌 **The Canon 760D** retains excellent colour information even at higher ISOs. The RAWs have a lot of latent detail that can be worked on during postprocess. Exposure: 1/200sec at f/5.6 (ISO 3200)

The Issue of a Recall Advisory by Canon USA

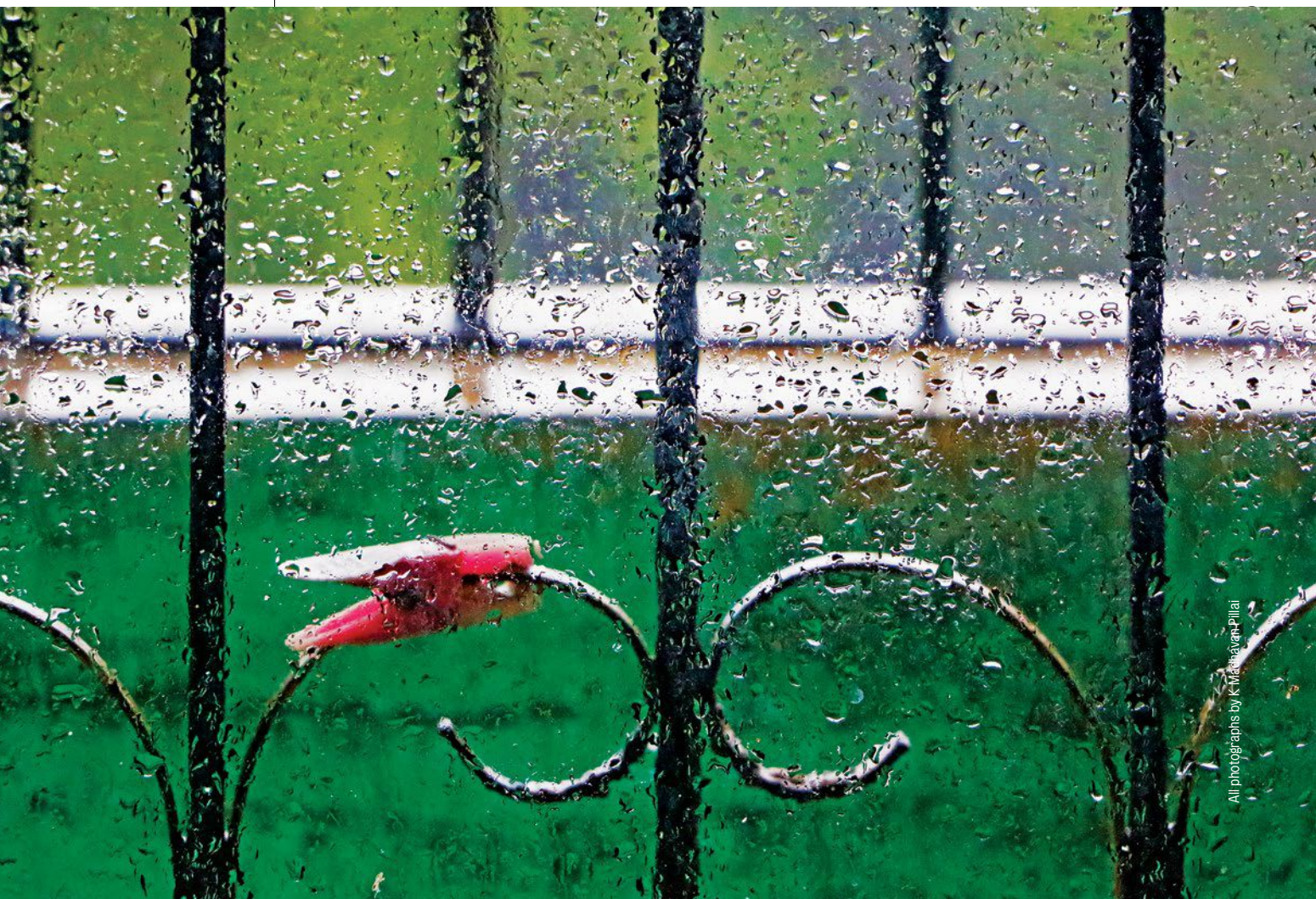
In some units of the 760D, in the USA, there were irregularities on an optical layer in front of the image sensor, causing dark circular patterns under certain bright shooting conditions. The serial numbers of the units recalled began with 01 or 02. Cameras with these serial numbers that do not have this problem, as tested by Canon, have a small black dot on the inside of the battery compartment hatch.

The serial number of the camera provided to us for review begins with 02, and there is no black dot. However, Canon assured us that the units released in India are free of this issue. Despite specifically looking for it, we could not see any such instances in over 2000 images that we made through our 760D.

In movie shooting, the maximum setting is ISO 6400, expanded to ISO 12,800. It can shoot continuously up to 5fps. While it isn't as good as other similarly priced cameras, the buffer is 940 JPEGs or 8 RAW files. Interestingly, the metering system uses a 7560-pixel RGB and Infra Red metering sensor. In the Evaluative mode, the metering ▶

WHAT'S IN THE BOX

- Camera body
- EF-S 18–135mm f/3.5–5.6 IS STM lens
- Battery pack
- Charger
- Eyecup Ef
- Interface Cable IFC-130U
- Camera strap



Test Shots



Quick, Accurate AF

The 19-point AF system rarely hunts and locks precisely. The speed of AF, while slightly lagging with the 18-135mm STM lens, performs faster with other EF-S lenses.



Punchy Colours Straight Out of the Box

The 760D ensures that the colours are nicely saturated, even if they are a little more so. The Neutral colour setting, is more natural and this can be controlled.

is linked to the AF points, so the brightness of the subject in focus will have an impact upon overall exposure.

The camera also features a swiveling 3-inch touch-sensitive 1040k Clear View II TFT screen, with an aspect ratio of 3:2, to match the ratio of the imaging sensor.

PLUS

- Fast variangle touchscreen
- Effective AF
- Video capabilities
- Good kit price

MINUS

- Anti-aliasing filter reduces sharpness

ERGONOMICS

Handling

The 760D is solidly built for a camera in its class, with a chassis made from aluminium alloy, polycarbonate resin and glass fiber. The swiveling LCD felt well-constructed too. In terms of its ergonomics, the camera reflects plenty of the handling capability of its high-end cousins, making it quite a pleasure to use. For instance, the

inclusion of a secondary LCD on the top made confirming key settings at a glance a lot easier.

While plenty of setting can be directly accessed through dedicated buttons on the top and rear of the camera, pressing the 'Q' button put up settings on the LCD. You can adjust settings either by touching the screen directly, or using the navigation buttons. Despite a general lack of faith in touchscreen LCDs, I quite enjoyed the functionality and speed provided by that of the 760D.

My only source of irritation on the 760D happens to be the power switch that also extends to the movie mode. I inadvertently would keep overswitching to the movie shooting mode, realising that a few seconds

ALSO LOOK FOR

- Nikon D5500

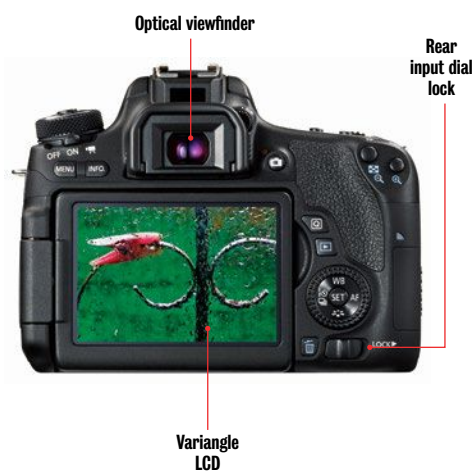
Front



Top



Rear



The 760D is slightly larger than the Nikon D5500 and provides an excellent handheld feel. The handgrip is deeply recessed. Apart from the AF-assist lamp and microphone, there are no controls on the front.

Here you begin to see how this model brings in the handling capabilities, based on the design and control layout of Canon's high-end models, with the top LCD panel and mode dial on the left.

The camera power switch also doubles for the video mode. The rotary rear command dial is an inclusion from higher end Canon cameras, but is tiny and does not have similar handling quality.

SPECIFICATIONS

Model name	Canon EOS 760D
MRP	Rs. 77,995 (with EF-S 18–135mm IS STM) Rs. 54,995 (Body only)
Effective pixels	24.2MP
Max. resolution	6000 x 4000 pixels
Sensor size, type	22.3 x 14.9mm, CMOS sensor
Sensor cleaning	Yes
Aspect ratio (w/h)	3:2
Focusing modes	Autofocus, One-Shot AF, AI Focus, Manual Focus
AF points	19 focus points, all focus points are cross-type at f/5.6
Metering	Evaluative, Partial, Spot, Center-weighted
Shutterspeed range	30–1/4000s, Bulb
Exp. compensation	-/+5 EV (at 1/3 EV, 1/2 EV)
Colour space	sRGB, Adobe RGB
ISO	Auto, 100–12,800, expansion to ISO 25,600 equivalent
White balance	Auto, Preset (Daylight, Shade, Cloudy, Twilight, Sunset, Tungsten light, White Fluorescent Light, Flash), Custom, White Balance Correction and White Balance Bracketing
Drive modes	Single, Continuous, Silent single, Silent continuous, Self-timer
Built-in flash	Yes
Flash exposure compensation	-/+ 2 stops in 1/3-stop or 1/2-stop increments
Flash metering	E-TTL II autofocus, FE Lock
LCD	3-inch, 10,40,000 dots
Viewfinder type	Eye-level SLR (with fixed pentamirror)
File format	RAW, JPEG, MOV MPEG-4 AVC / H.264
Live View	Yes
Exposure Simulation	Provided
Remote control	Available separately
Self-timer	Yes, 2sec, 10sec
Storage types	SD, SDHC, SDXC
Timelapse recording	Yes
Start-up Time	Approx. 0.18sec
HDMI	Yes, Type C HDMI
Battery	Lithium-Ion LP-E17
Dimensions (W X H X D)	131.9 x 100.9 x 77.8mm
Weight	520g

later, and bringing the switch into the regular 'on', that allows you to shoot stills. I also wish I could set a minimum shutterspeed for Auto ISO.

Performance


As a precursor to the conclusion of whether the EOS 760D is better than the Nikon D5500, it is a bit of a toss-up. Into

the fray, between the two, the advantages and lacunae weigh against each other. I have both cameras with me at this point. In terms of pure sensor quality, the 760D does quite well for just what an entry-level audience requires, with a tendency towards nicely saturated colours. However, the D5500 delivers a noticeably sharper image (owing to the lack of an anti-aliasing filter) with slightly better dynamic range, but this will necessitate the use of more expensive lenses that can resolve this sharpness. Canon's touchscreen LCD is faster, more responsive and the controls are better organised. While the AF system of Nikon has a definite edge in terms number of focus points, extreme low light focusing and slightly more intelligent subject selection, Canon's AF system is slightly better with its beautifully conclusive AF locking and speed. In terms of metering, while the accuracy of both cameras were excellent, I found that the 760D handled difficult situations more intelligently.

The EF-S 18–135mm STM kit lens is reasonably good and makes a lot of sense for this camera, especially because of its live view, stills and video capabilities. The lens provides a reasonably good zoom range, but optically this is not the most spectacular STM lens in the lineup. In terms of video, while Full HD at 30fps is available, by today's standards, I expected the camera to include a 50fps option.

Conclusion

The Canon EOS 760D is priced at Rs. 54,995 (body only, and exactly Rs. 5000 more than the EOS 750D). As a kit with the EF-S 18–135mm IS STM lens, the price is 77,995, a significant saving of Rs. 12,995 over buying the camera and lens separately. At the moment, the 760D easily stands as the most versatile in Canon's entry-level lineup.

Yet, except for the STM capabilities of the kit lens that will give video users a definite advantage, there isn't any feature that is particularly class-leading. The 760D also cannot be considered as a serious back-up body to its high-end brethren. But as they say, the whole is bigger than the sum of its parts. And on the whole, the camera does rather well for the audience it is intended for. Both, as a first camera, or as an upgrade to an earlier entry-level DSLR, the 760D makes a worthwhile investment. 

Noise Test



Up to ISO 800, the camera performs exceedingly well, with barely any visible difference. At ISO 1600 and at 6400, noise progressively creeps in, but is good enough for full resolution images. At ISO 12,800, images can be used at smaller sizes in colour or needs a conversion to black and white. Across the ISO range, there is no significant colour shifting.

FINAL RATINGS

Features	14/15
Advanced metering, live view capabilities, 19 point phase detect AF, touchscreen LCD	
Performance	38/45
All-rounder, intelligent metering, saturated colours, excellent live view AF	
Build Quality	13/15
Aluminium/Carbon fibre chassis	
Ergonomics	17/20
Top LCD panel, rear command ring	
Warranty & Support	4/5
Two-year warranty, several service centres	

OVERALL 86%

Who should buy it? Entry-level users to serious hobbyists. This can be a good first purchase or a worthy upgrade to any camera from two years ago.

Why? Good handling, response and an excellent feature set. It brings Canon's pro-level handling into the entry-level.

Value for Money ★★★★★☆



Yongnuo 50mm f/1.8

Attack of the Clone

The Yongnuo 50mm f/1.8 is not just another 50mm lens. It is a living testament to the strides we have made in the field of cloning. Aditya Nair is left seeing double.

42

Buying a 50mm f/1.8 lens was the first conscious gear decision I made. For the first time, I thought of myself as something more than a tourist with a camera. I did not care about zoom. Non-photographers asked me why I would buy a 50mm lens when my kit lens gave me the same focal length. That was the first time I had the smug look of a gear snob on my face.

I have loved photography since... Attempting to make portraits and not people pictures. Landscapes, not oh-look-a-mountain photographs. Being able to play with out focus blobs that we call bokeh. Even, shooting in low light. I realised what a sharp picture meant. It was like seeing the difference between standard definition and 4k for the first time.

It was the beginning of my experiments with the medium of photography. Buying that Canon EF 50mm f/1.8 II felt like a rite of passage. In a incredible moment of déjà vu, these memories came rushing back to me when I saw the Yongnuo 50mm f/1.8.

Features

The Chinese tradition of creating exact replicas run strong in Yongnuo. They have cloned my favourite lens, at least on the outside. I am not sure how I feel about that. In a strange twist of fate, I found myself using the Yongnuo 50mm in conditions

that were eerily similar to when I bought the Canon 50mm f/1.8—Mumbai monsoons followed by a trip to Kerala.

On a more objective note, though, the Yongnuo 50mm costs only USD 63 (approx. Rs. 4000) plus shipping, which is half the price of the Canon lens.

For the purposes of this review, in keeping with literary traditions, I shall be referring to the Canon 50mm f/1.8 as Adam while Yongnuo shall simply be called Ripley, for being a talented imposter (Hint: *Watch the Talented Mr Ripley*).

Since it is an f/1.8 lens, Ripley focuses quickly enough. While it is not internal focusing, the front element does not extend beyond the filter thread. There is no Manual override during AF either. All of this applies to Adam as well. Other features of the two lenses are also identical—a 45cm minimum focusing distance, minimum aperture of f/22 and a 52mm filter thread. Neither lenses have IS or a silent AF motor.

SPECIFICATIONS

Model name	Yongnuo 50mm f/1.8
MRP	USD 63 (approx. Rs. 4000)
Lens construction	6 elements in 5 groups
Angle of view	46° (fullframe)
Diaphragm blades	6
Filter diameter	52mm
Dimensions, Weight	73 x 55 mm, 120g

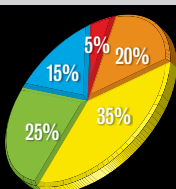
PLUS

- Price
- Features

MINUS

- Lack of support

WEIGHTAGE OF PARAMETERS



- Features
- Performance
- Build Quality
- Ergonomics
- Warranty & Support

At some point, I started looking for a sliver of a difference between the Yongnuo and Canon 50mm f/1.8 lenses... if only so that I had something to talk about. It wasn't not to be found.



Although reasonably accurate, there were instances when the lens focused on the wrong parts of the frame, even in evening light. Here, for example, the lens focused on the feathers instead of the eyes.

Exposure: 1/60sec at f/13 (ISO 3200)
Aditya Nair

Handling

Though Ripley has slightly larger dimensions than Adam (73 x 55mm vs 69 x 41mm), it is 10g lighter. I suspect that this means lesser quality plastic is being used.

Since drop tests are largely frowned upon, by both my editor and manufacturers, we are restricted to a squeeze test, which is about as scientific and complex as it sounds. The Canon (in my right hand) squeezed marginally less than the Yongnuo (left). I am right handed; make of that what you will. That said, neither lenses are meant for or designed for abuse. So, treat them gently and you will be fine.

With both Adam and Ripley, the focusing ring is quite narrow. Also, neither have damping for MF, it makes the fine tuning of the focus a matter of some practice.

Performance


Here again, the two lenses are nearly identical in their output. While Adam has marginally better flare control, Ripley was a slightly sharper lens. At maximum aperture, Ripley has good center sharpness that falls quite quickly as you move to the

edges. There is visible fringing that can be seen in images. Vignetting is also prevalent at f/1.8 but improves as you approach f/5.6.

Though there is no lens hood provided, the design incorporates a recessed front element, which gives some cover from flare arising out of light sources that are just outside the frame. The Yongnuo has 6 aperture blades, one more than Canon, and as a result, produces slightly better bokeh.

Conclusion

The Yongnuo matches the Canon 50mm f/1.8 lens in almost every important aspect and even beats it in a few. However, you do need to consider the lack of distribution, warranty or support in India. If users face any issue with the lens, it will have to be sent back to China for repairs.

Additionally, Canon users have one more option in the new Canon EF 50mm f/1.8 STM (Rs. 8995). The STM motor offers some advantages to serious video users. We will be testing the lens in an upcoming issue and will be able to give a more definitive answer, on whether the optics have been improved and if it is worth twice the price. Except for these factors, the Yongnuo is a steal. 

FINAL RATINGS

Features	17/20
Relatively fast AF, no manual override, lacks silent motor and IS, only available for Canon	
Performance	30/35
No distortion, some fringing and vignetting	
Build Quality	20/25
Plastic build, adequately sturdy	
Ergonomics	13/15
Well balanced, narrow focusing ring	
Warranty & Support	0/5
No service centers	

OVERALL 80%

Who should buy it? Anyone looking to improve their photography skills on a budget. This is a great beginner's lens.

Why? The 50mm focal length is perfect for portraits, street photography and in some cases even landscape photography. And the Yongnuo gives that to you at an extremely low price.

Value for Money ★★★★★☆



Nissin Di700A and Air 1 Commander

Master and Commander

The Nissin Di700A and Air 1 Commander looks like the future for wireless flash photography. Aditya Nair finds out.

Flash photography fascinates me as much as, and sometimes even more than, natural light photography. A photographer who understands and can manipulate available light with the use of a flash will always have an edge over those who can't. And as far as creative tools go, the Nissin Di700A and Air 1 Commander make up one of the most fun flash systems out there today.

Features

The Di700A has a Guide No of 54 (200mm at ISO100), which is slightly less than the more expensive proprietary flagships from camera manufacturers—Nikon SB900 AF Speedlight and Canon Speedlite 600 EX-RT. However, with flash units at its only price point, it more than competes.

It has a focal length coverage of 24–200mm with a in-built diffusing panel for when shooting at 16mm. Here is something peculiar though, if you are using the flash on the camera, with a lens that is under 100mm, you can only zoom the flash head to 105mm, using the camera menu system. There is no way to override this, when the flash is mounted on the camera. However, using the Nissin Air 1 Commander on the camera with the flash off camera, you can manually zoom across the range.

Flash output can be controlled using Auto, TTL, Manual and includes first-

curtain, rear-curtain and high-speed sync options to fire the flash at 1/8000sec. There is also the Digital Slave mode in which the Di700A ignores the preflash emitted by the built-in flash.

The Nissin Air System (NAS), found in the Air 1 Commander, uses a 2.4GHz radio transmission, which the company claims makes it less susceptible to angle and obstacle limitations as it does not require line-of-sight transmission. Simply put, I could keep the flashgun in different room and trigger it! Now, this depends on the number of obstacles between the commander and the flashgun, but in a roomful of people, there wasn't much trouble triggering the Di700A. Without obstacles and awkward angles, the flashgun can be triggered to a distance of around 100ft

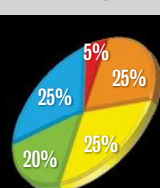
PLUS

- Air 1 Commander
- Easy to use
- Price

MINUS

- Limited exposure control

WEIGHTAGE OF PARAMETERS



- Features
- Performance
- Build Quality
- Ergonomics
- Warranty & Support

SPECIFICATIONS

Model name	Nissin Di700A along with an Air 1 Commander
MRP	USD 299 (approx. Rs. 19,500)
Guide Number	54m at ISO 100 (at 200mm)
Exposure Control	Manual/TTL/Auto/Slave/Wireless
Bounce Head	Yes, 0° to +90°
Swivel Head	Yes, 270°
Coverage	24–200 mm
Dimensions (W x H x D)	140.0 x 75.0 x 115.0 mm
Weight	380g

The traditional wireless flash ecosystem required a transmitter and receiver, along with the flashgun. With this system, the receiver is now a part of your flashgun.



TEST

With the help of the Air 1 Commander, I had the flashgun in one hand and the camera in the other. I was able to position the flashgun, such that I didn't get too much of a reflection off the varnished doors.

Exposure: 1/150sec at f/4 (ISO 500)

Aditya Nair

45

(30m). The Air 1 Commander lets you fire a total of 21 flashguns in up to three groups (seven each). You can control limited settings in each group independently. But you cannot change settings for individual flashguns within each group.

Handling

The Di700A uses four AA batteries while the Air 1 uses two AAA batteries. When I was loading batteries into the Di700A, it reminded me of a cartridge being loaded in to a pistol. There are colourful LED panels on both the Di700A and the Air 1 Commander that show you the different settings. The panels themselves are very easy to learn and are designed for one handed operations. Although, for some reason, when you set the flash at 0Ev, no light shows up. This confused me initially, because I was left wondering whether the settings change had registered or not.

It is quite a bulky flashgun, and the shooting experience tends to be quite unbalanced it is used with a light camera with a small lens. This is also true for other flashguns of this nature. There is a PC Sync and 3.5mm Socket for studio setups. The Di700A has an in-built diffuser but doesn't come with any coloured gels.

The flash head rotates horizontally 270°, tilts up to 90° and downwards by 7° for the benefit of macro photographers. The Air 1 Commander isn't compatible with older Nissin flashguns. However, Nissin will be releasing a receiver unit soon.

Performance

The Di700A has an AF assist beam to help with focusing in low light that is effective to about 6m. Interestingly, the Air 1 Commander has an AF assist light as well. With the four 2000mAh batteries, I was able to get about 200 shots out of the flashgun. When firing at full power, it would take about 2-3sec to recycle. The temperature of the light is 5600K. The exposure compensation is limited to +/- 2Ev at half-stop intervals.

Conclusion

While the Di700A is a great flashgun in itself, the inclusion of the Air 1 commander at a USD 299 (approx. Rs. 19,500) price makes this an unbeatable system. It is available for Canon, Nikon and Sony cameras. Here's your reason to buy it: it's effective, inexpensive, and has creative potential that goes beyond the norm with regular flashguns. **BP**

FINAL RATINGS

Features	24/25
Radio frequency transmission, high-speed flash sync, Manual, Auto and TTL modes	
Performance	23/25
Good colour balance, fast recycling time	
Build Quality	17/20
Metal shoe, feels sturdy, versatile tilting angles	
Ergonomics	23/25
All control can be done by easy to use dials, LED panels are a nice touch	
Warranty & Support	1/5
One service centre	

OVERALL 88%

Who should buy it? First time users to pros, this flashgun can be easily used by anyone looking to add flash photography to their repertoire.

Why? It is a fantastic combination of innovative technology, good design, great features while being inexpensive.

Value for Money ★★★★★☆



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South India's Best Imaging Expo Comes to Kolkata!

For the first time, the **Photo Expo 2015** is coming to Kolkata with over a 100 exhibitors from both national and international imaging manufacturing and service industries.

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After proving itself to be South India's best, the Photo Expo 2015, organised by Villart is set to conquer Kolkata. As always, everyone from beginners to professional in photography will have something to look forward to.

What makes the Photo Expo in Kolkata unique is that it will be held simultaneously in two stadiums—Netaji Indoor Stadium

and Khudiram Anushilan Kendra—making it Eastern India's biggest expo!

What to Expect

Visitors to the fair will be able to attend product launches along with a number of free service camps. There will also be six exciting workshops spread over three days that will be conducted by national and international faculty.

In Association With

The Kolkata Photo Expo 2015 is coming together with the help of 24 major imaging associations of East India, including Eastern India Photographic Trade and Industry Association, Photography Association of Bengal, Bihar Photographers Association, All Orissa Photographers Association, Cuttack and the Jharkhand Photographic Association.



Highlights of the Kolkata Photo Expo 2015

- The Photo Expo is the biggest in East India so far!
- It is the first expo in East India's to be held simultaneously in two stadiums.
- 24 major associations and institutions are coming together for the expo.
- There will be six major workshops in three days.
- Both national and international imaging companies will be present.
- Several free service camps will be available for visitors.

Supported and Quality Controlled by:



EASTERN INDIA PHOTOGRAPHIC TRADE AND INDUSTRY ASSOCIATION

Mobile: 9830571278 / 9830221959. Landline: 03340030604
eiptia@gmail.com, www.eiptia.com, www.facebook.com/eiptia

When: 21, 22 & 23 August, 2015

Where: Netaji Indoor Stadium and Kudhiram Stadium, Kolkata

Sony India is delighted to participate yet again in one of the premiere photo & video fairs in India. In the past, Villart has been instrumental in giving its partners and visitors an opportunity to understand new technologies, industry trends and it continues to do so this year as well. Last year's exhibition played a vital role in showcasing Sony's diverse Digital Imaging portfolio which helped us reach out to professional photographers. This time, it will be a great platform for Sony to showcase its entire range of Digital Imaging products to the wedding photographers of East India. We wish Photo Expo 2015 a big success in their endeavor and look forward to showcasing our latest digital imaging products.

Kenichira Hibi

Managing Director | Sony India Pvt Ltd

Villart has organised several photo expos in different places across the country. This led me to wonder why can't such a show be held in Kolkata! I then requested Villart to organise the expo here, and to make it possible, 24 associations allied with the Eastern India Photographic Trade & Industry Association have come together to support the Photo Expo 2015 in Kolkata!

Mitesh Sone Pal

Secretary | Eastern India Photographic Trade & Industry Association.

We have been in the distribution business since 1992. We are one of the oldest companies distributing Panasonic products and we have conducted several workshops to help the industry. This Photo Expo 2015 is welcome and much needed in Kolkata, as it will prove to be very fruitful for the photography industry. The Expo has our whole-hearted support.

Krishna Kumar Khaitan

Transcon Electronics Pvt Ltd, Kolkata

I have visited many photo fairs across India and abroad. The Photo Fair by Villart is undoubtedly one of the best that I have seen. I am positive that the Kolkata Photo Expo 2015 will be beneficial not only to photographers and videographers in eastern India but also the rest of the country

Vivek Das

Advertising & Industrial Photographer



As per the previous exhibitions by Villart, this is the best thing to happen to Kolkata. All my good wishes will always be with Villart and I appreciate Eastern Photographic Trade & Industry Association for this taking this initiative to expand photo trade shows in Kolkata.

Mohd Alam

MM Photographic Stores

Every year I visit trade shows across the country and the globe. Exhibitions are definitely a good resource for the photographers and I am very impressed by the way Villart organises all its events. It is great to hear that Villart's Photo Expo is in Kolkata this year!

Ravi Shankar Tulsan

Professional Wedding Photographer

It is exciting to have the Photo Expo back in Kolkata! I whole heartedly enjoyed the show last time and I am looking forward to see it this year. There is a lot of potential in Kolkata with several photographers doing wonders with their images. My best wishes and support are always there with Villart.

Rakesh Gupta

Professional Wedding Photographer

I know V V Ramana personally, and not only is he a good photographer, but also an effective organiser. This expo will give an immense amount of knowledge to the thriving photography industry in eastern India. We are eagerly waiting for it!

Sanath Ghosh

Dean | International Institute of Photography

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Instax Mini 8



Instax Mini 90 Neo Classic



Instax Mini 50S Piano Black



Instax Mini 25



Fujifilm Instax Mini Series

Tangible Memories

The Fujifilm Instax Mini Series gives Natasha Desai a glimpse of an era that she was never a part of. But, are these fun-sized instant cameras relevant today?

Although the Fujifilm Instax Mini series of cameras have been around for a while, it was only recently that the company decided to formally launch them. Targeted at a young, urban demographic and wedding

photographers for their fun and instant qualities, I wanted to find out just how well they panned out in real life.

First Impressions

More than anything, the cameras immediately appealed to my retro objects

One box of the Instax Mini film contains two packs of 20 credit card sized prints and retails for Rs. 1020.

loving side. The Instax cameras offer a fixed focal length, instant prints and a major throwback to the Polaroid era.

I have experienced the waiting for a roll of film to come back from the film lab as a child, but I have been accustomed to digital imaging for most of my adult life. So, trying out four cameras that would give me pictures instantly set my mind whirring with exciting possibilities.

Instax Mini 8

When I first saw the Mini 8, I was reminded of the toy cameras that I had as a child. It is large, chunky and yellow (and is available in a bunch of other colours). At Rs. 6441, the Mini 8 is the most affordable of the lot. It has five modes—Indoors, Cloudy, Sunny-Slightly Cloudy, Sunny-Bright and Hi-key.

The resulting images have soft muted colours, which do not work well if you are shooting a brightly coloured subject.

On a particularly cloudy day, I was quite impressed with photos made with the Cloudy mode. There was good amount of detail in the highlights and shadows.

Instax Mini 25

This camera has a mirror on the front, that lets you make really fun selfies, especially when you are in a group. It comes with an attachable close up lens to shoot subjects from 35cm away.

It has the Lighten-Darken controls that adjust the brightness of the picture according to the available light. The Landscape mode gave me some stunning shots of the sky around sunset

⬇ The prints you see here are their actual size. Owing to how small they are, you need to ensure that the subjects you choose will be visible in that size.



Creativity and Control with the Instax Mini 90 Neo Classic



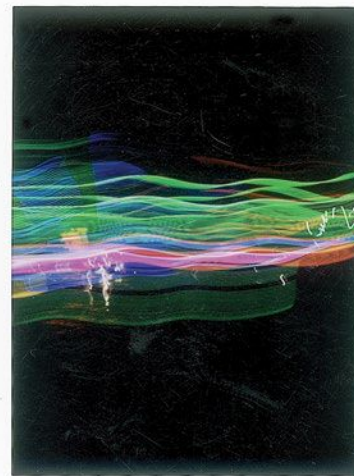
Double Exposure Mode

This mode can be mastered with a few trial and errors (I took two tries to get this one right). Once you understand the amount of light entering the camera in different scenes, you can create a multitude of creative scenes.



Darken-Lighten Mode

There was a lot of sunlight when this photo was made. The Darken function handled it well enough to ensure that the scene was not overexposed and gave good colours. The reverse is true in a low-light situation with the Lighten mode.



Bulb Mode

Although you can't tell, this is a picture of a lit up horse drawn carriage. With the Bulb mode, you have to hold down the shutter release (up to 10 seconds) to make the image. You can even attach the camera to a tripod for steadier shots.

50

at the beach. It is far less chunky than the Mini 8 and is available for Rs. 8045.

Instax Mini 50S Piano Black

This shiny, black camera offers Lighten-Darken controls like the Mini 25 as well as a close-up lens and Landscape and Normal modes. The Piano Black additionally has a self-timer mode that can make two images in succession. I found this ideal for when you are shooting a group selfie and you don't want your arm sticking out in front of you in the print. I was able to make photographs with good colours during the day and satisfactory low light ones as well. It has a tripod slot and is priced at Rs. 9147.

Instax Mini 90 Neo Classic

The Neo Classic comes in a super appealing retro design that is all the rage right now. It has a bunch of different modes and I liked that the camera gives red eye control and you can switch off the flash in brightly lit situations. The shutter button, on the front of the camera, is shiny and can double up as a selfie mirror. With the Party mode, I got a decently brighter background when indoors with low-light as well. Overall, this camera has

to be my favourite, because it gave me more control than the other ones and also feels a lot sturdier. It comes with a rechargeable battery and is predictably the most expensive of the lot, priced at Rs. 11,000.

Conclusion

I made pictures at weddings, parties and even while just hanging out with friends. The cameras were a lot of fun to use, but from an economic standpoint, how useful are these cameras today?

During analog photography days, using a Polaroid camera was the only way to receive instant prints of your images. In today's time, when everything is instant, does it really make sense to own an Instax? Once the novelty of the first 20 prints run out, you will realise that it is not very economical to pay Rs. 1020 for 20 exposures.

But then again, these cameras are not for the photography purists. By their design and marketing alone, it is clear that the cameras are targetted at a younger, affluent crowd, who wouldn't think twice before spending on the prints. The real appeal of these cameras is the fact that the print you hold will be the only one of its kind. And that's pretty special. ■

FINAL RATINGS

Features Exposure control, instant prints and creative modes	24/30
Performance Good colours, decent low light performance	25/30
Build Quality Plastic bodies that don't feel very sturdy	15/20
Ergonomics The shutter release buttons' placement could be better	12/15
Warranty & Support Two-year warranty, several service centres	4/5

OVERALL 80%

Who should buy it? Anybody with the budget to spare on a fun imaging product.

Why? Although each print works out to be expensive, it depends on how you perceive the value of that print. It is also an interesting gift to give to a young person.

Value for Money ★★★★★☆

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Adobe Photoshop Lightroom CC

Up in the Clouds

Adobe Photoshop Lightroom makes a move to Creative Cloud. Aditya Nair finds out what it has in store for photographers

What is the second most used search engine in the world, after Google? It's not Bing, it's YouTube. The two largest messaging apps? WhatsApp and Facebook Messenger. Following this need to be not only the best in the market but the second best as well, Adobe has both Photoshop and Lightroom for editing professionals. The latter of which offers exceptional features with the latest update.

There are Two Lightrooms?

Yes. Adobe has released the latest version of the software as Lightroom 6 and Lightroom CC. Lightroom 6 requires a one-time payment of USD 149 (approx Rs. 9750), while the Creative Cloud version is a monthly subscription. If you

intend to use Lightroom 6 for at least a couple of years, it makes more economical sense. However, you would need to buy future updates to the software.

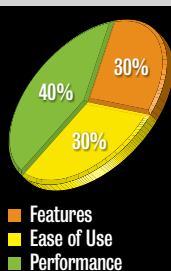
Unlike its CC version, Lightroom 6 isn't compatible with the Lightroom and Photoshop mobile apps, which require a Creative Cloud plan. Additionally, Lightroom CC comes bundled with Photoshop CC in a Creative Photography plan that costs Rs.499 per month.

What Can I Do in Lightroom?

I see the difference between Photoshop and Lightroom, largely as a philosophical one. I use Photoshop when I want to take my time and edit a single picture to perfection or Lightroom when I have numerous files that need to be quickly

Lightroom for mobile now has the ability to import videos and sync them to the desktop. Additionally, Tone Curve, Color Mix, and Vignettes tools have been added.

WEIGHTAGE OF PARAMETERS



Black and White sliders have been added for localised adjustments in Lightroom.

corrected. Lightroom's cataloguing and tagging functions help you keep track of all your image files.

With regards to colour correction, Lightroom and Photoshop are equally capable and can extract the same amount of detail. Additionally, edits in Lightroom are nondestructive by default, which means they don't affect the original image. With Photoshop, you need to use either adjustment layers or make the image into a smart object, for nondestructive editing.

The way most pros use the combination of Photoshop and Lightroom is to edit and colour correct in Lightroom and then export to Photoshop. In case of major manipulation like object removal, perspective correction amongst others is required.

Improved Cataloguing with CC

Significantly, Lightroom has a new face detection algorithm. At first, it is only capable of showing faces and you need to tell it who they belong too. However, over time it will be able to identify these faces on its own. The application itself is quite straight forward and should come in handy

when you need to segregate photos of your friends, or a client you were making portraits of.

You can also search within your entire library for faces, but be warned that this could take a long time, depending on the number of images you have, so you may want to work on individual holiday collections. Thankfully, you can start identifying people while it is searching through all your photographs.

Collection Filtering has also been added, which lets you search for collections with strings of tag in them. A seemingly minor addition, it can be very useful when hunting through lakhs of images.

Creative and Performance Improvements

Lightroom now allows you to apply a mask when using the Graduated or Radial Filters, so that you can further fine tune the edit. You can also move around the pins created by the Adjustment tool, which wasn't allowed earlier.

You are now able to merge multiple images into a Panorama, within Lightroom itself. While creating the panorama, you can ▶

PLUS

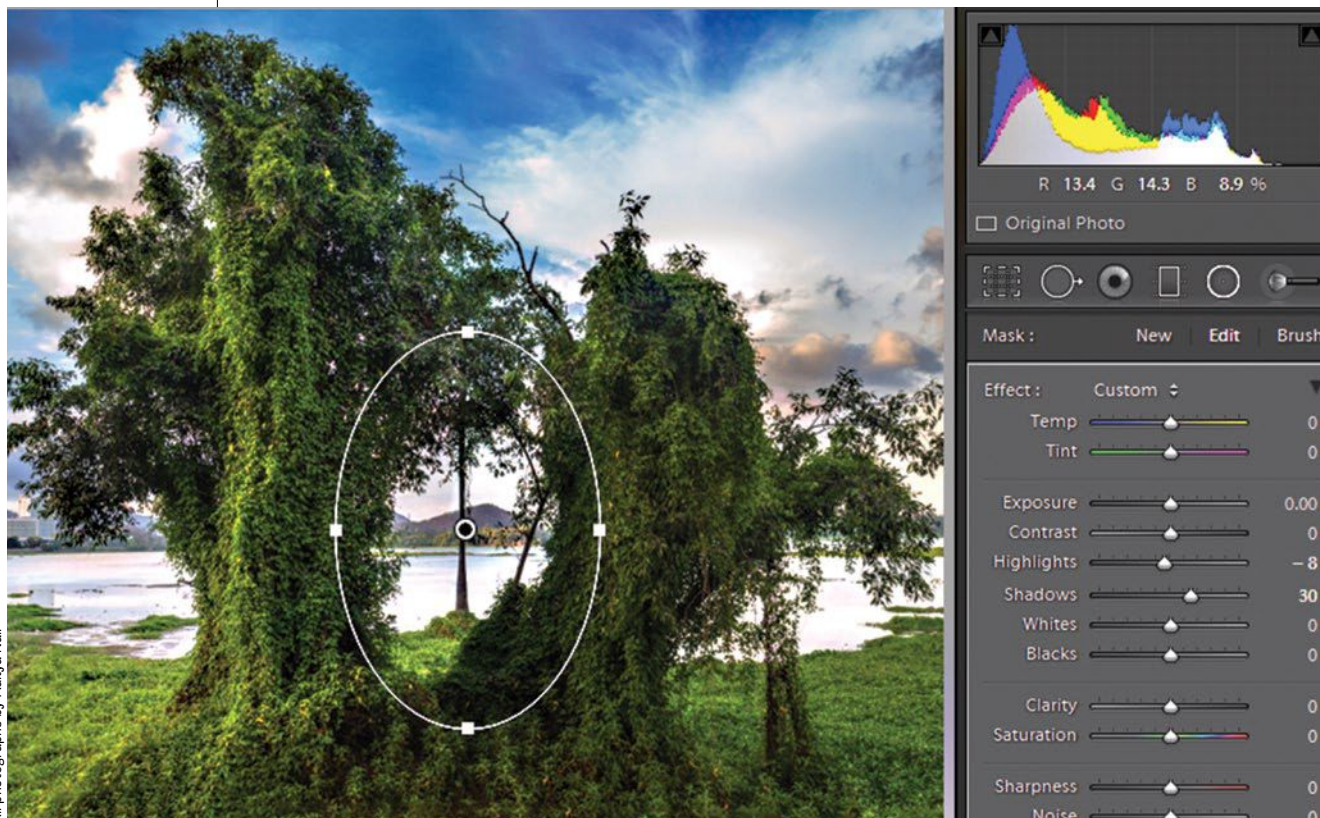
- Dehaze
- Brush masking with filters

MINUS

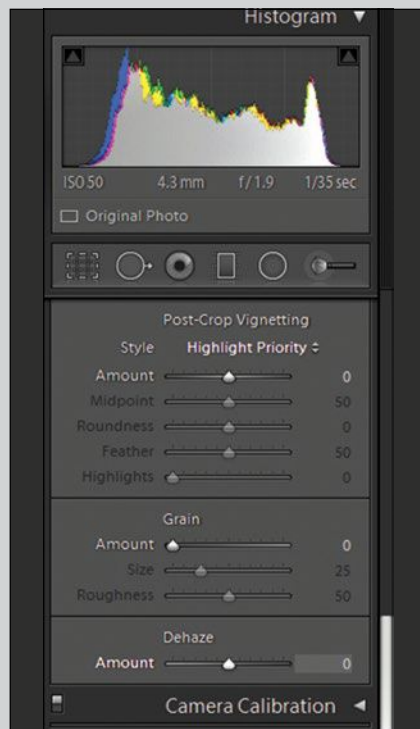
- Overall layout still looks complex

⚠ The Radial Filter lets you change colour and exposure settings to specific points of the image. It is great for highlighting a subject by creating a slight vignette.

All photographs by Aditya Nair



Demystifying Hazy Photographs



Every year, Adobe talks about Adobe Magic. This is a flashy, sometimes gimmicky, headline-grabbing feature yet to be unveiled. More often than not, these features improve over time to become an integral part of every photographer's edit. And that is what is so awesome about the Dehaze filter. There is no 'over time' here. It is astounding from the get go.

Reducing Fog

The filter works as a single slider that lets you reduce the fog as you drag it up. It is capable of recovering a lot of detail that was earlier invisible. Additionally, it manages to do all of this without affecting the picture quality very much. The photo you see here was shot with a smartphone, and still looks quite good after some dehazing.

It can also help create more dramatic skies when applied to images with no haze.

Increase the Mystery

You also have the options to reduce the slider, in case you want to exaggerate the mystery of the image. I tried this on a few photos that didn't have any haze. Here, the image ended up looking like a fade had been applied to it rather than a haze.

choose to Auto Crop the merged image to remove any transparencies.

Improvements to the Slideshow module lets you add up to 10 tracks and reorder them, even sync the images to

music transitions. Panning and zooming functions are also easily controllable.

To speed all of the functions up, Lightroom can now use your computer's GPU while executing Develop module



Lightroom has the ability to easily create and publish HTML 5 image galleries on websites. This should make updating your portfolio much easier.

Lightroom CC includes CMYK support while softproofing.

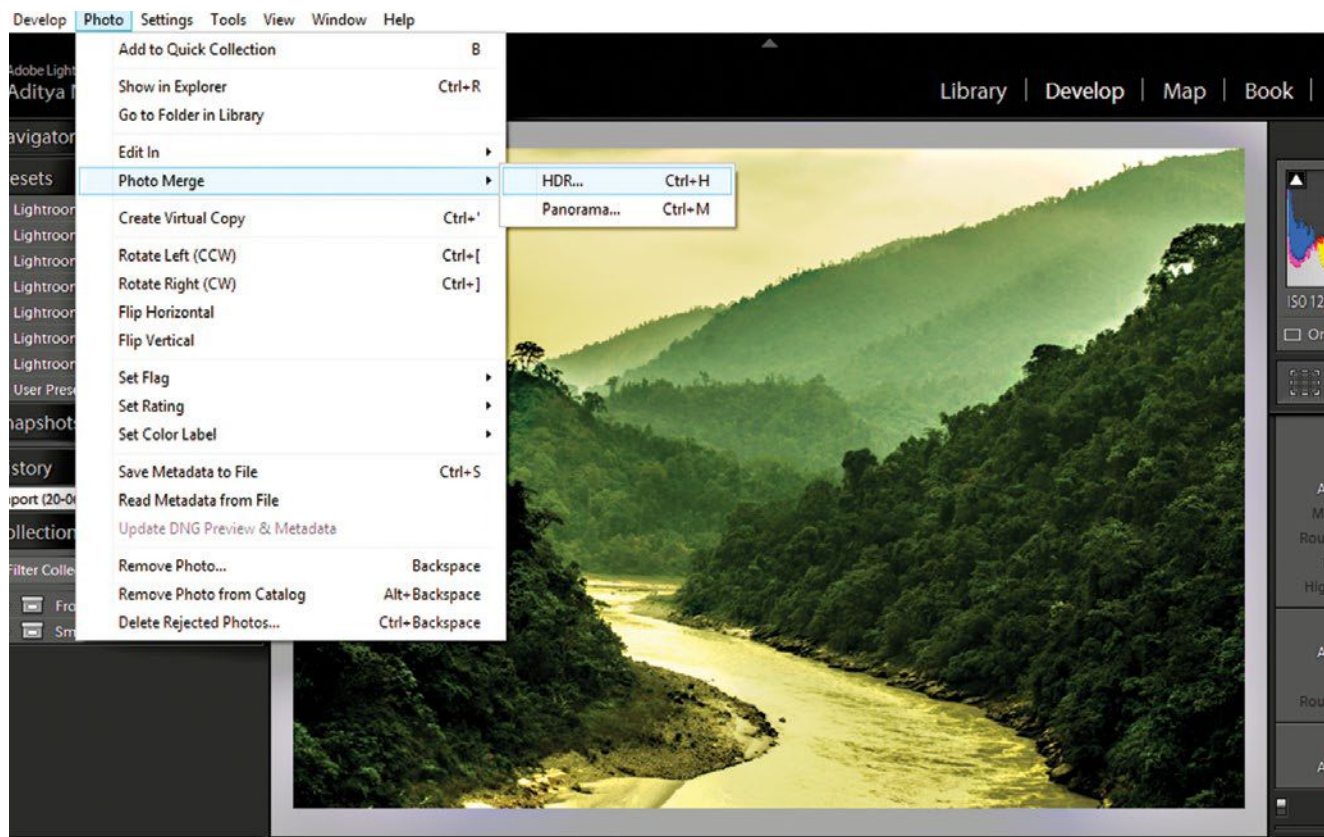


Photo Merge now has the ability to create HDR images within Lightroom, without needing to do it through Photoshop. While controls are fairly limited to the strength of the effect and removing ghosting, the output file is saved in the DNG format which can be easily edited in Lightroom itself.

tasks. It requires a GPU with OpenGL 3.3 or later on Windows, and Mac OS X version 10.9 or later.

Final Verdict

Lightroom CC is really more about many incremental upgrades and changes than anything flashy. Additionally, there is the Dehaze tool which is thoroughly astounding. My only gripe with it is that it

still looks as daunting as ever. That said, it is a great software for erstwhile Aperture users looking for a new home. If you have bought Lightroom 5, outright the upgrade costs USD 79 (approx. Rs. 5200). I still think it is worth the price. If you are an existing CC user, the upgrade is covered in your monthly subscription. And it is most definitely worth spending sometime to download. ☑



The Slideshow Module is a great way to make some quick video montages of photos to be shared with your clients or on the web.

SPECIFICATIONS

Product name	Adobe Photoshop Lightroom CC
MRP	Rs. 499 per month for Photoshop and Lightroom CC
Processor	Intel® or AMD processor with 64-bit support
Operating system	<ul style="list-style-type: none"> • Microsoft Windows 7 with Service Pack 1, Windows 8, or Windows 8.1 • Mac OS X 10.7, 10.8, 10.9, 10.10
RAM	2GB RAM (8GB recommended)
Monitor resolution	1024x768 display (1280x800 recommended)

FINAL RATINGS

Features	27/30
Dehaze, in-built HDR and Panorama creation	
Ease of use	25/30
Extremely intuitive once you get a hang of it	
Performance	38/40
By using the GPU, overall processing speeds have improved	

OVERALL 90%

Value for Money ★★★★★

A man's head is shown in profile, facing right. The top of his head is cut off, and instead, a landscape with three wind turbines is visible. The man has a beard and is wearing a dark red shirt. The background is a textured, light brown color.

Better Cellphone Photography

THE ART OF SEEING DOUBLE

Hiki Komori on creating stunning multiple exposures

■ Exclusive review: Samsung Galaxy 6

■ Amit Mehra on how a photographer is also a tourist

“My definition of a self-obsessed person is someone who just cannot get enough of themselves.”



How Selfie-sh Are You?

I have been reading a lot about Greek mythology lately, and I came across the most peculiar character, none other than Narcissus. For the uninitiated, Narcissus was a hunter, who fell in love with his own reflection in a pool of water. Sadly, he was so mesmerised with his image that he drowned and was no more. However, he left behind a legacy spawning centuries. He gave us a term to describe people who are often obsessed with their own selves—narcissistic.

Let's come back to present day, and think about the most self-obsessed person you know.

My definition of a self-obsessed person is someone who just can't get enough of themselves, and the only person who I think fits the bill is media maven Kim Kardashian. Love her or hate her, you've heard about her. Her Instagram feed is filled with over 2000 images of her face, she has written a book about her selfies called *Selfish* and she very famously 'broke the internet' earlier this year by posing for a magazine cover in the buff.

But why am I referring to someone rich and famous? I decided to internalise this Instagram-fuelled self-obsession and went through the photographs on my phone to see how many selfies I have. The first photograph on my phone dates back to October 2014. I began counting. I didn't think it was possible, but I ended up counting 369 selfies on my phone. Does this make me a self-obsessed, narcissistic person? Maybe, but let me explain. Even though it's been less than a year, I discovered how much my face, and I, are changing. I am growing up. Older, wiser? I began comparing my face from a few days back to what I looked like two months ago. There's a definite change, and I see it. I'm going to preserve my selfies, not for anything else, but for posterity. When I look back at my selfies as an 80-year-old, they will remind me of how silly and narcissistic I really was.

Supriya Joshi
supriya.j@network18publishing.com



Untitled
by Chandan Khanna

The art of street photography is diametrically opposite the making selfies. We will be featuring Chandan Khanna's cellphone street photography in an upcoming issue.

Profile: Hiki Komori
Turn to page 64

Reader's Gallery
Turn to page 70

Cover photograph by
Hiki Komori

“ I always thought of photography as a naughty thing to do—that was one of my favorite things about it, and when I first did it, I felt very perverse. ”

DIANE ARBUS (1923–1971)

She was an American photographer, noted for her work on deviant and marginal people. Her photographs questioned people's notion of what 'normal' meant. She was the first photographer to have her work displayed at the Venice Biennale in 1972, a year after her death.

➔ The S6 Edge has incorporated a feature that can launch the camera by doubling clicking the home button. Samsung claims that it launches in under 0.7sec. I can tell you that it is very fast and I have been completely spoilt by it.



Samsung Galaxy S6 Edge

A Metal & Glass Fusion

The Galaxy S5 was awarded our Android Smartphone of the Year. Aditya Nair finds out what its successor, the Samsung S6 Edge, has in store for cellphone photographers.

Until last year, I wasn't really a fan of Samsung phones. That is, till the launch of the Galaxy S5. As a cameraphone, the experience was nothing short of spectacular. An incredibly good 16MP sensor, blazing fast AF and weather resistant to boot. The last of which I am a huge fan of, both because I enjoy shooting in the rains and I have, what I describe as, an acceptable level of clumsiness. The only negative was the plastic design, which the company has finally changed with the S6 and S6 Edge.

Beautiful Design, but Functional?

The metal-and-glass build and curved screen make the S6 Edge a very good looking phone. Simultaneously, the new 1440 x 2560px Super AMOLED screen is one of the most colour accurate screens I have used.

The S6 Edge uses Corning Gorilla Glass 4 which is supposed to be the toughest available glass. However, given the extra screen space, I was absolutely terrified of dropping the phone, Gorilla Glass or not.

Using sliders on apps like Instagram isn't as easy with this screen. Sometimes, the screen was unable to recognise that I was

➔ Wedding LEDs can cause havoc with most sensors. Despite this, the S6 Edge managed to do a fairly good job with the colours.



All photographs by Aditya Nair (@dia1800shrink)



⚡ From the moment the crow dared to approach the cat, I was expecting a face-off. I wasn't disappointed. In an offensive manoeuvre that would make Sun Tzu proud, the cat yawned scaring the crow away. All of which got captured frame by frame with the 30fps burst mode.

sliding my finger across. It can also become difficult to make fine crops when a part of the image that you are cropping enters the curved edge of the screen.

To make it slimmer, it is also a unibody phone, which means memory is inbuilt and you can't swap the battery. However, the Samsung is quite quick to charge and can be charged wirelessly as well.

A Phenomenal Shooter

The S6 is a superbly specced phone with a number of great features. It boasts of arguably the best cellphone sensor (16MP) and lens (f/1.9) combination in a smartphone (as rated by DxOMark, which we have to agree with), and optical image stabilisation. With realtime HDR, you can see the boost in dynamic range before you shoots. AF has been improved with the inclusion of fast AF tracking as well.

On the video front the camera can shoot 4k video at 30fps, Full HD at 60fps and HD video at 120fps. OIS, HDR and AF tracking for video, however, are restricted to 1080p30 video and below.

What's Missing?

Two major flaws for mobile photography enthusiasts are the lack of a dual LED flash and RAW capability. The S6 Edge sticks to a single LED flash, which results in colour tinges, especially when shooting in artificial light, and for the most part, makes using the flash useless for photography.

Despite running Android 5.1, which by allows RAW capability, the S6 doesn't allow you to shoot RAW yet (whether a



⚡ The effects of the realtime HDR are quite subtle and I had no problem leaving it on most of the time. Additionally, it doesn't affect the AF speed or cause any shutter lag.

future update will allow it remains to be seen). In addition to being able to exploit the phone's superb sensor to its full potential, allowing RAW would mean that you aren't beholden to the JPEG algorithm that Samsung runs, which results in over saturated images and aggressive softening.

You are also limited to ISO 800 which is unfortunate. Noise performance at ISO 800 is very good and another stop or two ISO would have still yielded usable results while further improving low light capabilities.

Is it for You?

With the S6 Edge in hand, I travelled through the summer heat of Mumbai and Jaipur, misty weather of Pelling, for a photo walk organised by Samsung, and the monsoons of South India, with practically no trouble at all. While we rave about the Xiaomis of the world for offering phenomenal specs at cheap prices, this phone offers a level of finesse that makes it a worthy purchase. 📷

AT A GLANCE

SPECIFICATIONS	64GB inbuilt memory (32GB, 128GB available as well), Quad-core 1.5 GHz Cortex-A53 & Quad-core 2.1 GHz Cortex-A57, 3GB RAM, Rs. 64,900
WHAT WE LIKE	The new design, camera module and accurate screen colours
WHAT WE DISLIKE	The single LED flash, no RAW or weathersealing
WHY BUY IT?	Very few phones can compete with this phone's camera capabilities, looks and all round finesse

FINAL RATINGS

93%

CAMERA FEATURES	OIS, good Selective Focus and Panorama modes	24/25
IMAGE QUALITY	Excellent image quality, very good in low light, limited to ISO 800	28/30
VIDEO QUALITY	4k, AF tracking, HDR and OIS for Full HD video	14/15
HANDLING	Metal and glass build, very sturdy	13/15
SPEED & RESPONSIVENESS	Very quick, no shutter lag, some difficulty with sliders	14/15

Whose Sensor is it Anyway?

It was recently discovered that some S6 and S6 Edge phones were being shipped Samsung ISOCELL sensors, due to the shortage of Sony IMX240 sensors, which has been confirmed by the company. At the time of writing this review, Samsung had not yet informed us about the sensor in the S6 Edge we were testing. That said, online reports suggest that the difference between the two is apparently negligible.



Oppo Mirror 3

The Mirror Effect

Supriya Joshi puts the latest iteration from Oppo, the Mirror 3 to the test. This is the latest cameraphone on the block fared.

The latest offering from Oppo, the Mirror 3 is the newest entrant into the entry-level smartphone segment. It features 1.2Ghz quadcore processor with Adreno 306 GPU, 1GB RAM and 8GB internal storage, expandable up to 128GB. On the camera front, the Mirror 3 features an 8MP main camera with f/2 aperture, and a secondary 5MP front-facing camera.

The App Story

The Mirror 3's native camera app features various modes, which can be added or

removed, depending on your preference. Features such as panoramas, aperture and shutter speed control and HDR are present, along with unique ones like Double Exposure and even the ability to create GIF files! Most of these features were very unique, but I used the Expert mode the most, which gave me control over shutter speed, ISO and exposure.

Daytime, Nighttime

The cameraphone's BSI sensor ensures good quality images not only in daylight, but also during the evenings. There is no shutter lag in low light, and the phone is quick to focus as well.

Value for Money?

The Mirror 3 is priced at Rs. 16,990, one of the more affordable buys from Oppo. However, for just Rs. 6999, you could buy the Redmi 2, which also offers an 8MP camera, just as good as the one in the Mirror 3. I have no complaints from the latter—this really is a very good phone, worth every buck. Perhaps the company should look into its pricing? ☹

FUN APPS TO TRY

Here's your chance to experiment with your images to create unique abstractions. Available exclusively for iOS devices, Fragment is free to download, which you can use to convert your images into one-of-a-kind prismatic art.

🔴 **The Oppo Mirror 3 is very responsive, with no shutter lag and good colour reproduction.**

Exposure: 1/274sec at f/2 (ISO 100)

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All photographs by Supriya Joshi

AT A GLANCE

SPECIFICATIONS	8MP, Android 4.4.4 KitKat, 4.7-inch display, 1.2Ghz Qualcomm Snapdragon processor, 1GB RAM, 8GB storage (expandable up to 128GB), Rs. 16,990
WHAT WE LIKE	Good image quality, no shutter lag, can make GIF files
WHAT WE DISLIKE	Price is a little on the higher side, average battery life
WHY BUY IT?	Aside from the average camera features, it is an all-round good phone to have, if you can invest in it.

FINAL RATINGS

83%

CAMERA FEATURES	Manual mode, 8MP, 5MP front camera	13/15
IMAGE QUALITY	Good quality images, no shutter lag	28/35
VIDEO QUALITY	Full HD 1080p video	18/20
HANDLING	Comfortable to hold	11/15
SPEED & RESPONSIVENESS	Quite responsive with no shutter lag	13/15



Amit Mehra

The Kashmir Diaries



63

Amit Mehra

This is a photograph made in the summer of 2014, in Srinagar. It is a time of year when Kashmir sees a lot of tourists, a lot of visitors, and the area around the expanse of the Dal lake is at its most vibrant. Not restricting yourself to the general tourist season is a good idea from a

traveller's point of view, if you want to explore a place and get its true essence. But it is at times like these that tourism brings along its own set of characters, quirks and activities, all of which offer a wide range of subjects and incredible set of experiences to photograph. **BP**

Constantly balancing the worlds of commercial and documentary photography, Amit describes himself saying, "I'm like an octopus who likes to deal with different things at the same time. You can call me a schizophrenic photographer." The moments in this monthly diary are excerpts from his ongoing work titled 'Roznaama'.



Hiki Komori

- He works as a website developer and was a designer in the past.
- His taste in music is eclectic. He could begin his day with rock music, continue with the baroque music of Corelli and end the night with rap music by Tricky.
- He spends his free time visiting museums, watching movies, reading books and spending time with his children.

64

➡ He counts Georges Méliès, French innovator, illusionist and filmmaker extraordinaire, from the late 19th century as one of his strong influences. Méliès used multiple exposures and a variety of techniques to make surreal films that were revolutionary for their time.

FIND HIKI KOMORI HERE!

- Facebook: www.facebook.com/hikikomori
- Instagram: [@hiki_komori](https://www.instagram.com/hiki_komori)
- Tumblr: www.hiki-komori.tumblr.com



Out of the Bell Jar

Natasha Desai attempts to discover the mystery behind the elusive photographer on Instagram, simply known as Hiki Komori.

Those who frequent Instagram will know what it is like to come across an account that overflows with uniqueness. The Instagram handle that I stumbled upon, @hiki_komori_, was like stepping into an enchanted world filled with double exposures. Using similar textures and colour tones, the images spoke of loneliness and isolation that struck a chord with me.

Being Hikikomori

I kept saying the name Hiki Komori over and over again in my head, unable to

Tips on Making Better Multiple Exposures with Your Cellphone

- **Pay Attention to Shapes:** Everything around you has some form. You never know what part of your surrounding can make an excellent juxtaposition with a face or body for an interesting work of art.
- **Keep Experimenting:** The entire point of double exposures is the element of surprise. With constant experimentation, you can bring together two forms in a way you didn't think possible.
- **Stock Up on Photos:** Shoot every building, tree, shape and horizon that you see, as these form the collection from which you can create your images.

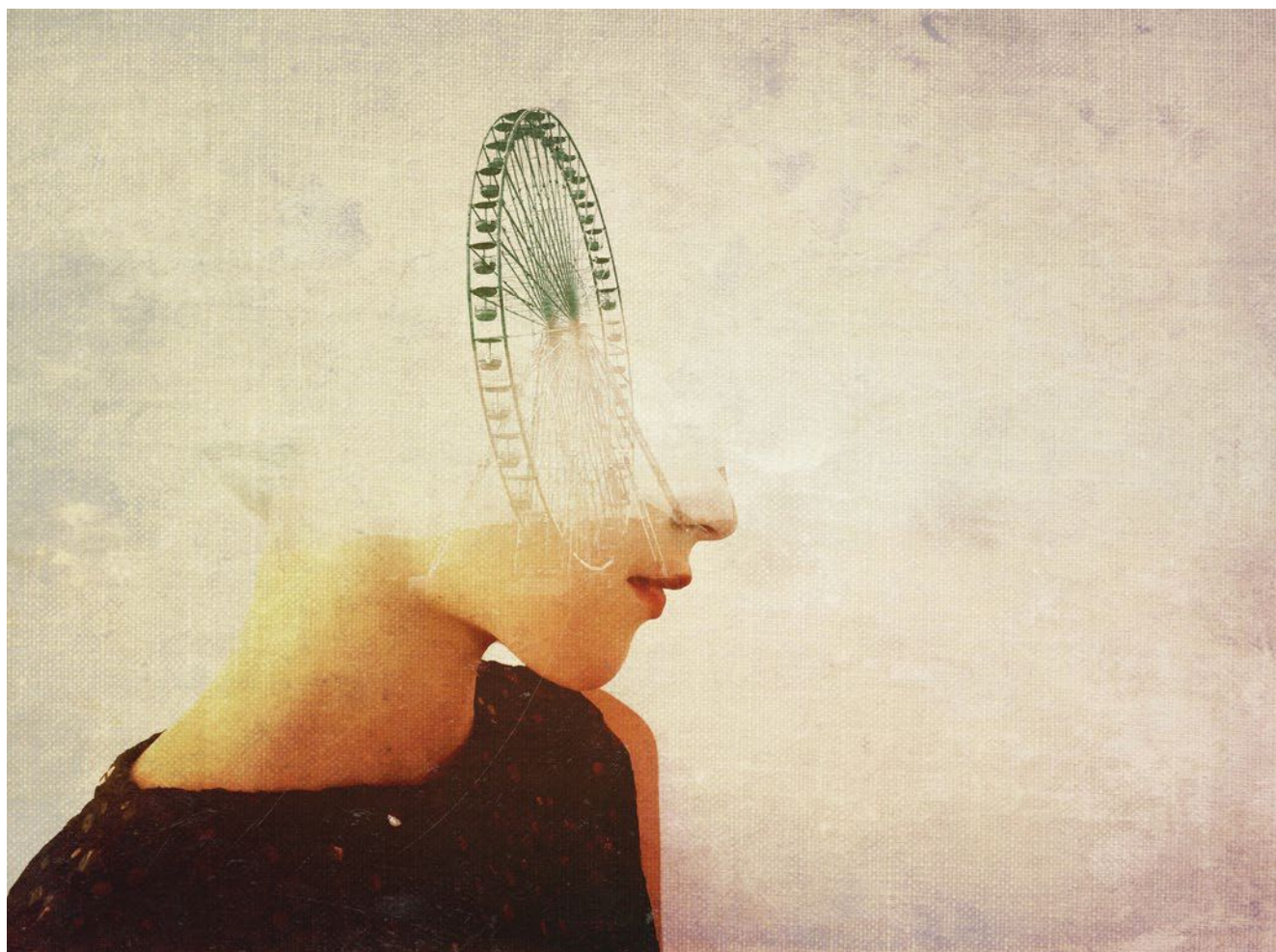


remember where or when I had come across those words. An online search revealed its origin. *Hikikomori* refers to a group of people in Japan, also known as 'missing millions'. These individuals live in extreme isolation, unable and unwilling to interact with society.

Along with the photos he shoots, he sometimes uses royalty free images that are available under the Creative Commons license to layer on his portraits.



Although he was extremely lonely, he did not cut himself off from his immediate family and old friends.



He considers his images to be a mix of photography, photo collages and digital art.



Articles about the artist revealed nothing more. Intrigued by both the imagery and the person, I got in touch with the artist, knowing neither if it would be a woman, man, teenager nor from which part of the world they would respond from.

Deep in Winter

With a time and date fixed, I found myself speaking to a quiet 35-year-old French gentleman, who would prefer to be known just as Hiki Komori.

With the sweet joy of happiness, life also brings along eddies of misfortune. Around two years ago, the loss of his full-time job, coupled with a broken heart, drove Hiki Komori to leave Marsellies and move to the smaller, quieter town of Clairemont Ferrand in France.

"When I came to know of the *hikikomori* in Japan, I was able to relate to the subculture completely. I was in a dark and low point in my life, with nothing good happening to me." A designer by profession, Hiki Komori photographed extensively over the years. And it was to this art he turned to, in an effort to reinvent himself.

➤ Hiki Komori's daughter is very interested in his art and is an active participant of his images. This photograph of herself is her favourite.

"Sometimes you have so much pain in you, that you cannot share joy with anybody. You have to withdraw and be reborn. My rebirth occurred through my photographs, and the collaborations with the people I met."

His online identity has often been mistook for that of a Japanese woman. As this misunderstanding amused him, he never tried to clarify it.





While he does visualise images and create them, most of his creations are spontaneous and based on his mood at the time.

Seeing Double

He experimented with several ways of presenting his double exposures until he decided upon the final look and feel. "Since I used elements like trees

and buildings to make images, I wanted something related to me to tie them together. Hence, I used consistency in colour and texture." All the people featured in his photos are either his friends in real life or people he met over Instagram.

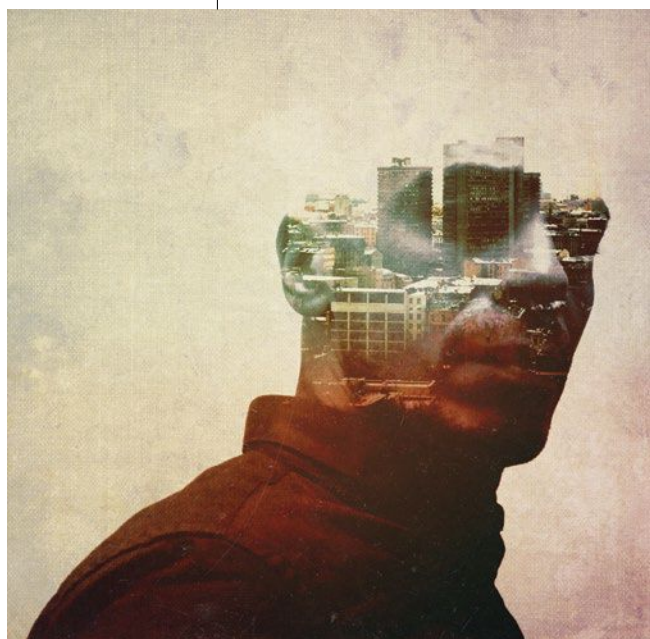
Each image is made on his iPhone, edited using different apps like Mextures, TinType, mExpose, Camera+ and Photoforge 2. "I usually experiment alone in my room, with good music and a glass of good whiskey by my side." The portraits are either sent to him by his collaborators or made by himself. Most of the time, his family forms his most willing subjects. "My children don't exactly understand what I do with the pictures, but they love the final results."

The Persistence of Isolation

When asked if the feel of isolation is intentional in his images, he replies, "it is definitely deliberate. A couple once got in touch with me, wanting a double exposure of them together. I had to refuse. The point of the pictures I make is to depict the loneliness that each and every one of us

Hiki Komori is always open and looking to make interesting juxtapositions. Anything from another person's work to music or a line of poetry can form the base thought of his next image.

"I believe in this quote more and more everyday. 'A man has to find what his worth is, if he wants to find what is best in him.'"



INSTAFOLLOW NOW

If you would like to see evocative images from the streets of Istanbul, Turkey, follow photojournalist Mustafa Seven (@mustafaseven).

⬇️ His children were his very first subjects. Along with his father, they remain the most willing and enthusiastic to pose for him.

experiences at some point in our life, in varying degrees.”


The Arrival of Spring

Over time, Hiki Komori found himself coming out of his self-imposed exile. “I felt like I was in the winter of my life, but today I can laugh, go out, talk to people and live again. I could never have imagined that the pictures I made all alone with just a phone, in my room would go so far. The entire experience has been nothing short of amazing for me.”

He now plans to release a book of his best images by next year. “My solitude kept building up and affecting what I was worth, but I have found a way to bring out the best in me from it. I am glad to not be a *hikikomori* anymore.”

The path that lies in front of Hiki Komori is a much different one than the one he



was on two years ago. He will resurface on Instagram, probably with a different shooting technique and on a different media. For now, he is enjoying his new lease on life with his friends, family, and photos, all of whom helped chase the darkness away. 

⬇️ This image formed a part of Hiki Komori's *Plant* series, a sort of a signifier of better times in his life.



READERS' GALLERY

Better Cellphone Photography's readers were challenged to show the magic of trees through their photographs in this month's contest.

Presented by



Winner



What Happens Next?

Hillol Chaudhury, New Delhi

What made me shoot this:

I like this picture because of how menacing the crane behind the trees looks. It is like a scene from a horror film with the subject trapped in a confined space and evil slowly sneaking up on them from behind.

What I learnt:

Photos do not always have to be about composition. A simple thought can also be represented visually.

Shot with: Samsung Galaxy Note II

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GRAND PRIZE

The grand prize winner, gets a 4200mAh Godrej GP PowerBank, the perfect companion for cellphone and travel photographers.



All the nominees will also be featured on, betterphotography.in.

*Actual colour of the Powerbank may vary



Honourable Mention

No Way Out

Deepak Chauhan, Mumbai

What made me shoot this:

I like shadows, as they are like a parallel world around us. In this image, the shadows of the branches looked like they were reaching out to touch the bird.

What I learnt:

If you want to make the best photos, you must learn to be patient. I waited for 20-30 minutes for this pigeon to come out of the shadows.

Shot with: Nokia Lumia 1020

To be featured on these pages, participate in our contests by logging on to betterphotography.in/contests and win exciting prizes!

➔ **The Dotted Green**
Harshad Sutar, Mumbai

What made me shoot this:

I was stuck in traffic when I looked out of the window. The trees looked like an abstract painting though the raindrops on the window.

What I learnt:

Sometimes, images can be very spontaneous and need not be planned.

Shot with: Apple iPhone 5c



Honourable Mention

Honourable Mention



➔ **When I Look Up**
Arjun Sasi, Dubai

What made me shoot this:

Walking through a beautiful forest on a trip to Kerala, I looked up and was literally pulled in by the view. To me, it was as though gravity had reversed and I was floating high above the treetops.

What I learnt: Since I was shooting right into the sky, there was a possibility of the highlights being completely blown out. I used the highlight adjustment tool in my phone's native camera app to make sure it did not happen.

Shot with: Apple iPhone 6

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Better Pictures



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10 Techniques to Capture Magical Monsoons

Conchita Fernandes lists out simple things that you can try out with your camera, to photograph the elegance and charm of the rainfall this year.

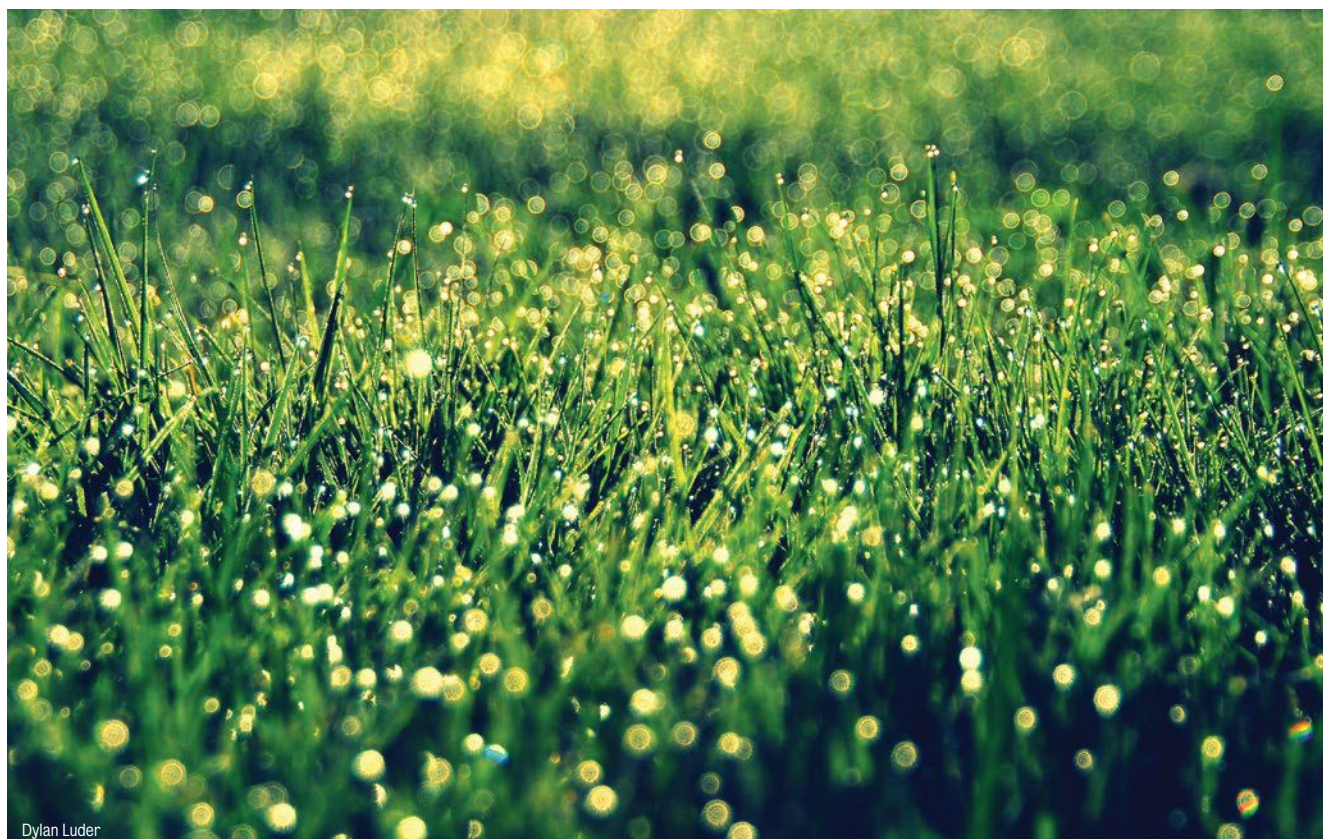
When the sky turns grey and the rain starts pouring, instead of packing up your gear, maybe it is time to take your camera out and start shooting. Monsoons are filled with a variety of subjects like water droplets, colourful umbrellas and more. However, to capture this well, you need to be aware of

different techniques that can be used in the rain, which will in turn help to break the monotony.

1 Using Large and Narrow Apertures
The monsoon season provides an excellent opportunity for creating a variety of beautiful blurs. You can constrict the depth-of-field by using wide open apertures

A good photograph is one where all the elements are well balanced. The two blurred subjects in the background complements the man in the umbrella.

Naveen Krishnan



Dylan Luder

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➊ To achieve a similar motion blur effect, set your camera to a shutter speed of 1/30 or 1/15 sec. Ensure that you are as steady as possible to maintain the sharpness of the background.

for moody portraits or micro landscapes. On the other hand, you can use a narrow aperture to create environmental portraits or dynamic street photographs.

2 Drama with Flash

A lot of people don't realise that their camera flash is capable of much more than just shedding light on the subject. It can freeze motion, like that of the falling

raindrops. On the other hand, you can also explore the slow-sync flash mode of your camera for background motion blurs, along with a frozen subject.

There are other off-camera flash techniques that you can try out as well, for brilliant backlighting and sidelighting effects in portraiture. However, when you're at it, ensure that your flashgun is protected from the rain.

➋ Most cameras can create interesting bokeh with practically any lens. Ensure that the aperture is wide open, and focus on objects that are closer to the lens, while having points of highlights in the background and foreground.



Tuncay Coskun

3 The Essential Polarising Filter

The rainy season turns every surface reflective. You can control some kinds of reflections by using a polarising filter. Additionally, the filter will also help you to saturate colours, thus making your photographs more vibrant.

4 Going Pastel with Soft Focus

The rains bring with it soft indirect light from overcast skies, which in turn smoothens out highlights and shadows. You can enhance this look further, just by applying a thin layer of vaseline on the surface of your protective UV filter. This is great if you want your entire scene to have a hazy painting-like effect.

However, smearing vaseline only on the outer circumference of the filter, leaving the center clear, works best with portraiture. It softens the outer edges of the frame.

If your compact camera does not have the option of changing the shutter speed, switch on the flash and shoot. This will enable you to freeze the raindrops within the range of the camera's flash.

If your camera contains colour filter settings in the black and white mode, try using the yellow or red filters to increase contrast in the clouds.

Naveen Krishnan





Marcelo Campi

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🔧 Use a graduated Neutral Density filter to balance out the exposure between the sky and the foreground.

5 Fun with Coloured Gels
Use plastic gelatin sheets over your flashgun to selectively light up a subject standing right in front of your camera.

6 Taking the Monochromatic Path
The monsoon usually announces its arrival with a lot of drama. This should give

you lots of opportunity to make stunning black and white photographs.

Apart from this, the rainy season also provides several monochromatic hues, which you can further enhance by either using different colour filters, or by changing the colour or White Balance settings in your camera.

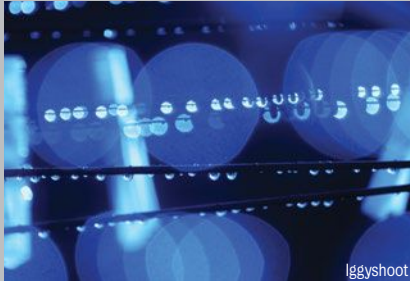
🔧 Use a high vantage point to photograph the transformation of a landscape during rainfall.



Rajarshi Mitra

The rains provide several opportunities for unique compositions. For instance, you can combine reflections of a monsoon scene in a puddle with floating leaves.

Try These to Make the Best of Your Camera



léggyshoot

7 **Experimenting with White Balance:** The camera's WB settings is something that very few photographers use. Try out the Cloud or Shade WB, and you will see how it renders warm and saturated tones to your photographs. On the other hand, the Tungsten WB option will give the image a blue colour.



Sally

8 **Going Macro:** In the monsoon, water droplets can look like little pearls. To take it a step further, use the droplets as supplementary lenses. To get a crisp image, ensure that the refracted object is 2-3 inches behind the droplet. Try shooting at different apertures to control the blurring in the background.



Mike Stoy


9 **Thinking in Bokeh:** Bokeh always add a sense of pleasantness to photographs. Fast lenses with apertures below f/2.8 are great for creating them. However, depending on whether you're focusing close to the lens or at the background, you can create background and foreground bokeh.

10 Playing with Different Camera Angles


Although this is strictly not a camera technique, experimenting with different angles and perspectives can make your photograph more interesting.

For instance, getting a window seat on a bus on a rainy day can get you some very interesting street photos from a different vantage point. Similarly, look for converging lines that you can use for creating vanishing points. Tunnels and roads are common

subjects for this. A wide angle lens is perfect to achieve this effect, as it causes exaggerated perspective and an elongation of the field.

The monsoons are more about enjoying the moods and experiences that come with it. However, consciously using some of these techniques for your photographs will ensure that your viewer can experience it with you. So instead of staying indoors and avoiding a bit of rain, go out there, travel and explore the season's eccentricity and madness. 

This monsoon, don't keep your camera locked up in the cupboard.

 **When photographing lightning, avoid setting your exposure for the ambient light. Remember that, as soon as the first bolt of lightning strikes, the whole area will be much more brighter.**



Dan Eckert



Cars, especially taxis, are great subjects to use for a puddlegram.

ON ASSIGNMENT

The Puddle Games

Armed with an iPhone, Erick Hercules gives you a tour across the wondrous city of New York through the series of puddlegrams he has shot over the years.

Instagram has been a growing platform for photography since its inception. It is on the app I saw someone upload a puddlegram, which inspired me to pursue this art form seriously. To put it simply, a puddlegram is a reflection of a subject seen through a puddle.

In the beginning, my photos were just reflections of anything, mainly subways or cars, but nothing emotive. As I progressed, I realised that puddles not only served as reflective devices, but could also be subjects of their own. With the patterns of a meaningful subject and those of its reflection, I could create surreal images.

My Perspective

I once went to photograph New York's Chinatown with several friends, and I saw puddles that I wanted to capture on pretty much every street corner. My friends thought I was crazy, and maybe slightly obsessed. I wouldn't blame them, since I spent most of that day with my iPhone less than one centimeter away from puddles. I remember I almost dropped my phone at least 10 times. Soon after, I had shot enough puddlegrams to last a few weeks worth of Instagram posts. That is probably when people started referring to me as "that puddlegram guy." ▶

My Equipment

I use an iPhone 5 to shoot my puddlegram series. The camera is located all the way at one corner, so you can use the lens very close to the puddle. This makes it an incredibly convenient and powerful tool for a great puddlegram. However, other phones can create similar photos too.

ON ASSIGNMENT

The best thing about puddlegrams is that they add a surreal feel to an otherwise regular picture.



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My Assignment

Description

To capture reflections of subjects in puddles

Duration

I began shooting puddles in 2013 and still actively continue to do so.

Notes

You can spend all day hunting for the perfect puddlegram, but from my experience, most of them are found completely by chance.



The Process

I'm always on the lookout for undiscovered reflections. It is a stumble-upon sort of method and keeps me on my toes, ready for that certain something to catch my eye. Each day brings something entirely fresh and exciting to my lens.

A lot of people think that shooting a reflection in a puddle will automatically make the picture look good. Most of the times, it is not so. The key to a good puddlegram is to find a subject or a setting

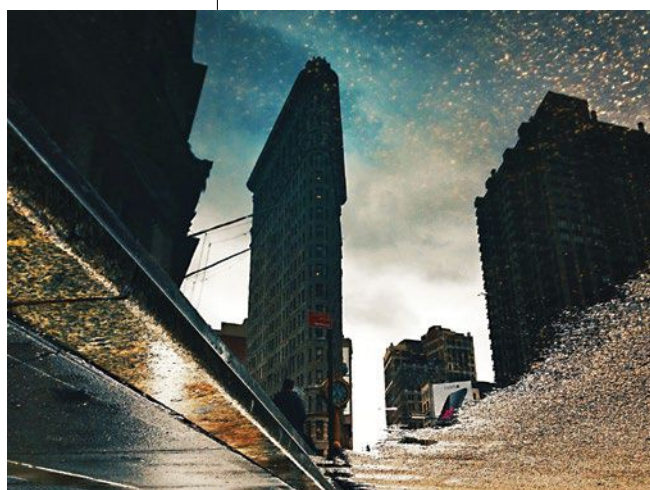
you would normally photograph, and capture it as a reflection in the puddle.

For me, composition is extremely important. Composing before capturing a puddlegram allows each image to have its own identity. Hence, when I find a puddle, I try to find a main subject as well, which gives context to the frame. The subject could be anything like a building, a car or even a person. I then compose the image in such a way that it emphasizes the importance of this very subject. After that, I bring my phone near the puddle, almost touching it in some cases, and shoot!

You need to go as low as you can while taking the shot, as it makes the reflection more pronounced. You also need to be really close to the puddle, as the distance

➔ Previsualising is the key to capturing a compelling puddlegram.

➔ Inverting the puddlegrams can result in some really interesting photographs.



Tips to Keep in Mind When Photographing Puddles

- **Use Clean and Dark Puddles:** They must be clean because sometimes you might find some distracting garbage within the puddle that takes away from the image's composition; dark, because the lighter the puddle liquid is, or the ground color beneath it, the less contrast and reflection you get. By dark, I also mean a puddle that is located within a shade. I have found that puddles with direct contact with the sun tend to reflect less of the subject than I desire, once again, due to the low contrast that direct sunlight creates.
- **Lock AE/AF on the Main Subject:** If the image seems to be too dark, lock the metering on something lighter or vice-versa.

“It is truly an amazing thing that modern advances in technology have enabled us to discover and further develop the realm of photography.”



➔ The secret to a good puddlegram is composing the main subject well.

➔ I was very fortunate to capture a puddlegram at 5pointz building, the hub of NYC Graffiti, which was demolished earlier this year.

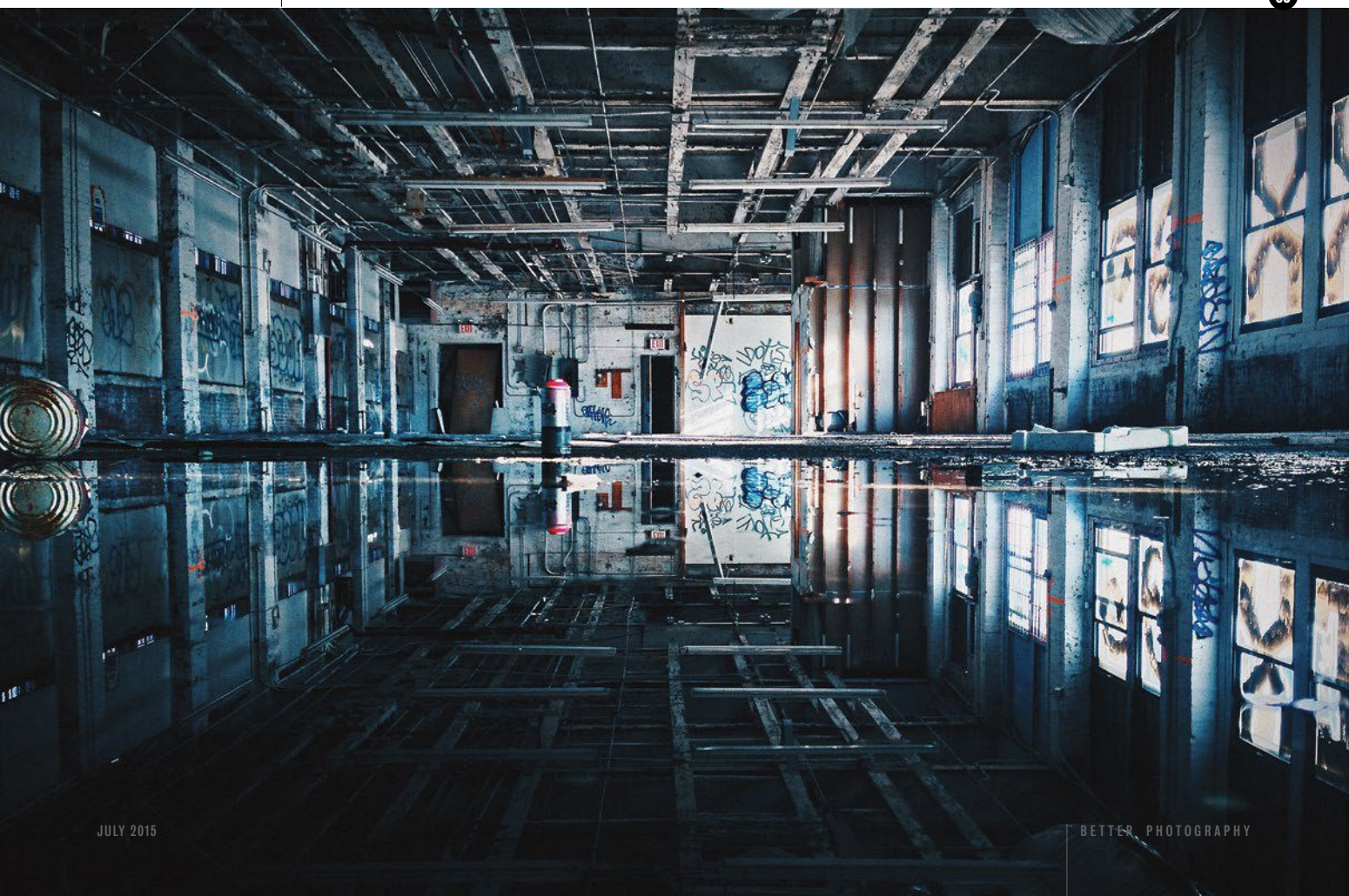
between the subject and the reflection reduces. Being close can also make them seem larger than they really are. Even a tiny puddle can look like a lake.

Dropping the phone in the water is a huge risk, so one should definitely be careful while trying this. In fact, I actually started

an Instagram tag called #thepuddlegames inspired by flirting with the dangers of losing a phone to a puddle! 📱

— As told to Naimish Keswani

To view more from Erick, visit his Instagram feed on [instagram.com/erickhercules](https://www.instagram.com/erickhercules)





Htet T San

- She is a conceptual photographer and professional image retoucher from Burma who has been based in New York since 2011.
- Htet is currently working on a project called *Nocturnaries* and her photobook, *Solitary Walk*, is in the works.
- She is passionate about photography and poetry, and often likes to combine the two.



To Dream of Liberty

The cryptic imagery of Htet T San draws in Tanvi Dhulia, who learns of the artist's steadfast pursuit of self-actualisation.

One needs courage to accept that the beliefs you have held your entire life have been illusory. It takes even more to make a resolve to transform, and to share the disturbing thoughts experienced during transition, with the world.

Htet's story is one of finding strength in rediscovery. She shares her journey of the time through *Persona*, a series of black and white panoramic images. The photographs are a result of experimentations that began in her dorm room at university. It grew into a stirring tribute to her transformation.

Reinventing Beliefs

Her images are made even more arresting with the inclusion of poetic phrases from *The Loop*, a book she read at university, which inspired her to create the series. The pictures are her interpretations of the solemn and cathartic words, influenced by her own state of mind at the time. "We all have ideal images in our mind about how life should be," she says, "but at some point, we discover that reality is not the way we imagined it." For Htet, the book helped begin a journey to understand the importance of acceptance and compassion.

"People's ideals are always influenced by their own ego, which leads to conflicts with others. That is why idealism does not bring peace."



Slowly through means exterior to his control,
The situation of her life becomes the name of the condition of forgetfulness itself.
Her name is now a word meaning to be frozen in the immobility of
trying to remember something that does not exist.
She finds herself isolated in a famous institution, and
to those few who are granted access to her.
It is said that her lack of motion provides quite an impressive show.
It is uncertain whether she can still hear sounds,
But rumor has it that if you step up and whisper the fame of her name into an ear,
A brief smile fades quickly across her face.

➤ The words and images remain imprinted in the mind, as one constantly ponders over the diverse explanations behind her seemingly forlorn series.

Looking Through a Pinhole

The 16:9 ratio of cinema has always fascinated Htet, along with the warped effect that her tin pinhole camera gave to her images. It reminds her of “the wrecked distorted realities of a cinematic state of mind.” She found using the camera to be quite challenging, especially since it becomes difficult to perceive the exposure in certain situations. After numerous attempts, she was able to create the images she had visualised. Some set ups took only 45 seconds of exposure, while others took three hours.

She would then spend endless hours in the darkroom, dodging and burning to achieve prints she found satisfactory.

Several arrangements unnerved her roommates, and not surprisingly so. The compositions are eerie and captivating, allowing the viewer to be puzzled at first, only to find themselves immersed in the mystery of the images. *Persona* has a certain quality to it, which has you revisiting the series repeatedly. And every time, you discover a different story, each unlike the one you deciphered before.



An announcement comes over the speaker:
We are in a pretty weird period at the moment.
It's like it's being directed through molasses.
Is there a way you can get through?

(There's a strange congestion in my heart that I don't want to feel.
It's been there before and I know there's nothing I can do make it go away.

It's like... nothing is clear.
If everything would just stop for a while,
I know it would dissolve and I would feel a lot better).

An announcement comes over the speaker:
We're in a pretty weird period at the moment.
It's like it's being directed through molasses.
Is there a way? Can you get through?

For Htet, photography began as a means of escape. She continues to pursue it to bring relief to her soul.

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Freedom of Interpretation

Amongst her personal projects, *Persona* is not unique in its inclusion of poetry. However, unlike the series, the poetic phrases and words in all her other works have been penned by herself.

Htet strongly believes that her work must speak for itself, and that audiences must be given the freedom of interpretation. "I am more interested in communicating with the audience via the emotion that my artworks create rather than me talking about why I created a particular image." She fears that in the process of explaining, her work might lose its purpose.

GADGETS & GEAR

- Htet uses Canon EOS 40D and 5D cameras. For street photography, she uses a Fuji S7000.
- For some of her film projects, she uses a Nikon F4.

Looking Back

Htet has come a long way from home. She was born in a small town in the Southern part of Burma, called Dawei, and she grew up in Yangon, the heart of the 1988 Student Uprising against the military junta in Burma. Since the uprising, the education system



"The only thing you can be sure of is what you like, and only by following your real self, will the passion remain."

crumbled even further, with universities being shut down for a few years on two different occasions.

Htet enrolled for higher studies in 2007. At the time, the only plausible option was medical school, which required applicants to get the highest scores. And to her disdain, she was one of them. She felt stranded, being forced to pursue a career in which she held no interest.

That same year, she began attending a media school in the mornings, as a means of escape. Over there she happened to attend a two-hour lecture on photography. Ever since then, she has been captivated by the art of making pictures. In 2008, Htet

earned a scholarship to study photography and art studio at the University of Alabama in Huntsville, USA. She made her way to the United States, to pursue what she was truly passionate about.

En Route to Rediscovery

In early 2011, Htet moved to New York City. She was completely aware of the obstacles she would face. She didn't have much money in hand, and the fact that New York attracts swarms of talented artists did little to deter her.

In her words, "this is a commitment to find the answers to questions concerned with life that I need to know through my ▶

TIPS BY HTET

- Stand up for who you are as a photographer. Don't go by what everyone else seems to like. Continue to pursue your passion. The right people will find you and connect with you.
- Don't look for what might make a good picture. Look for a subject that has emotional significance for you.

About a painter who's afraid..
Afraid to enter her own unknown landscape.
Afraid of rendering an object rather than making one.
Afraid of that object. Afraid of losing controls at the hands of her own creation.
Yet she does.

About a painter who can't speak
So he makes his objects dumb.
Makes them bigger and better but there they are-Dumb.
Many know better but they don't say a word.
They don't say a word but he's not afraid.

They seem to care. His work looks like it matters and that helps.
It's all he's got because she, whom he thinks he loves, couldn't care less.

🔴 Htet's images are most certainly perplexing. One finds themselves yearning for the story behind her evocative photos.





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He says he sings about love but he can't sing,
He hasn't loved and he doesn't even say.
He meets someone who sings what he says about love.
They don't get along.

own experiences." And her perseverance is paying off. She is now working as a conceptual photographer, and does professional retouching for other artists. Her art is influenced by incidents in

It is evident that immense thought has gone into creating each image.





her life, and borrowed inspiration from the lives of others. Htet admits that the duration of her stay and the experiences she has got from the famed city have given her the much needed confidence.

However, she insists that no matter where she is based, she would continue to create her art with the same fervour. Her determination is reflective of her struggle to succeed when it seems that the odds are against her. She did so in Burma, and then again in New York. And this is visible in *Persona*.

Discovering Emotional Connect

Htet insists that sentiment is the most important factor when making a picture. She says, "I am not looking to make a photograph. I am looking for an emotion to capture." To her, any piece of art must be either emotionally stimulating or intellectually challenging. Otherwise, it becomes difficult to take interest.

Her personal projects are a testament to her infinite strength, as she struggles on her path to self actualisation. When asked about their significance Htet said, "It's my personal, sentimental journey. Finding the keys, unlocking the chains, liberating the soul. This is a lifelong process."

The photographs she has created in *Persona* are haunting, and juxtaposed with the text, the series leaves a lasting impression. Her work is an example of an artist who rather bravely bares her soul in metamorphosis. ■

🔗 Upon revisiting the series, you sometimes feels like it isn't one story that she is telling, but several stories strung together.

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"For me, poetry is a jolt to physical experience. It has the power to shock, and make one feel pain. It has a cathartic nature that makes our souls receptive to good."



(1911-1993)

Brett Weston

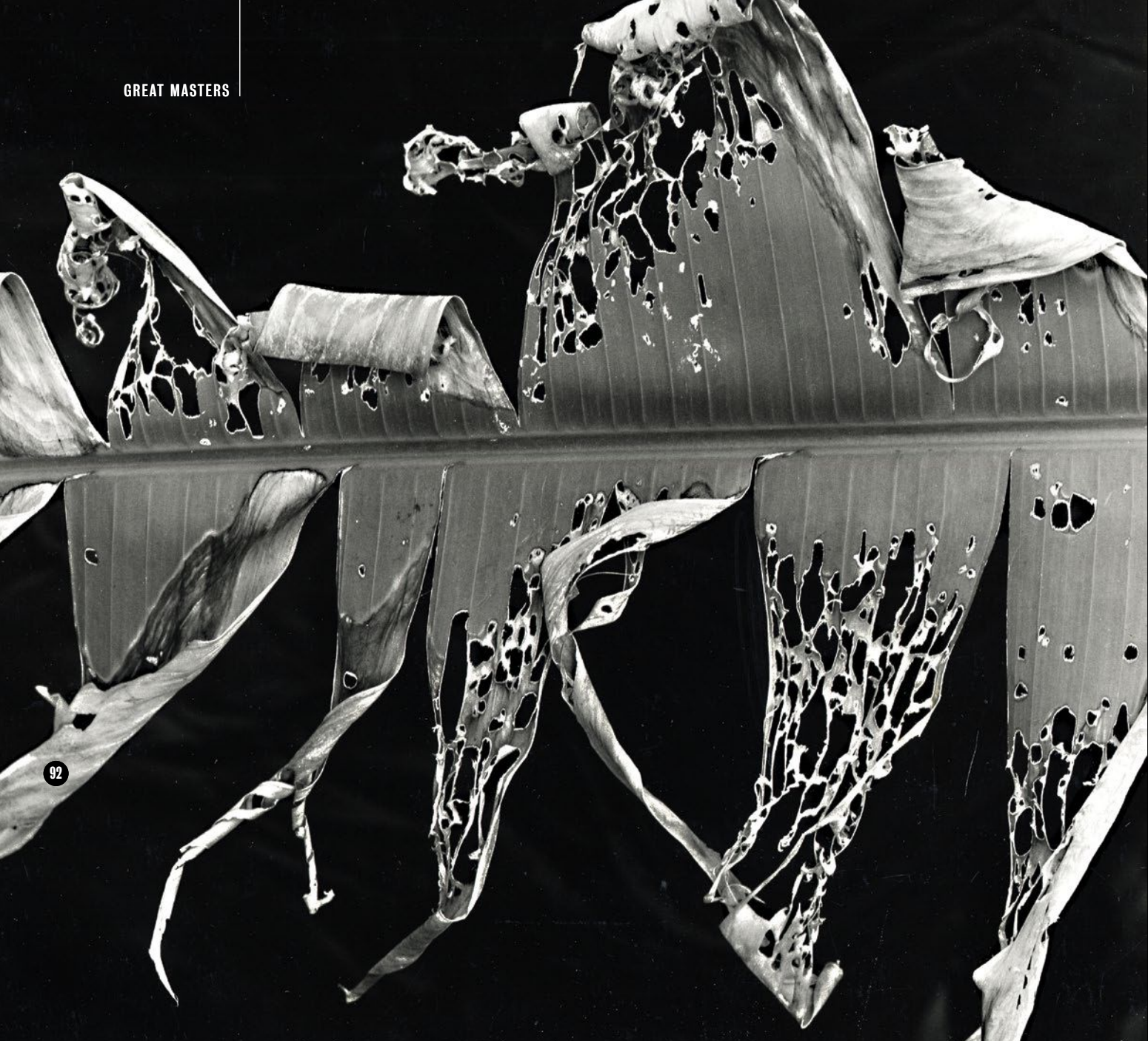
Natasha Desai looks at Brett Weston's starkly individual imagery and attempts to understand the enigmatic personality behind it.

Untitled (Dunes
and Mountains,
White Sands, New
Mexico), 1945

Being in school, children look forward to summer vacations and long weekends, but most of all, unexpected holidays. Now, imagine if you can, being the 13-year-old son of renowned photographer, Edward Weston. One day, your father, the legendary Edward Weston picks you up from school and tells you that you will not

be attending it for a while. Instead, you will be accompanying him and a few friends to Mexico. Imagine the wonder, confusion, thrill that this might bring and you will be in the shoes of Brett Weston on a fine California day in 1925.

It was in Mexico that Brett first held a camera in his hands—a 'small' Graflex 3 1/4-inch x 4 1/4-inch.



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“I don’t think of my work in terms of money. Once the work is completed that’s different. I might make a portfolio to sell, but I don’t have that thought in mind when I go out to make a photo. I do it just for the love and excitement.”

Although, he spent a short amount of time in Mexico, he would recall the period throughout his life with extreme fondness. There, he was surrounded by artists like Diego Rivera, Frida Kahlo, and his father’s muse Tina Modotti. The trip was one of the biggest influences on his work and it kickstarted a career that lasted until his death in 1993.

The Giant of a Father

Father and son were said to have a strained relationship, owing to the fact that they were both photographers of a similar genre in the same period, and also because Edward left their mother for a more bohemian life.

Ironically, their relationship was quite the opposite. Brett and Edward would

often set out to photograph together. Brett’s work was even included in a group formed by Edward Weston along with Ansel Adams, Imogen Cunningham, John Paul Edwards, Sonya Noskowiak, Henry Swift, and Willard Van Dyke called the f/64 group. Named after a very narrow aperture, the group’s aesthetic was a departure from pictorialism, a popular genre at the time. The f/64 practiced ‘straight photography’, producing sharp uncropped prints from large format cameras, which were often contact printed.

Brett even managed to convince his father to move to glossy photographic paper. Edward is quoted on his grandson Kim Weston’s website as having said, “Not till I focused did I realise, recognise,

➔ **Untitled (Torn Leaf, Hawaii), 1978.**

**“Brett Weston is the best tie-in between the past and the future. His craft is wonderful.”
—Ansel Adams, who was a close friend of Brett Weston.**

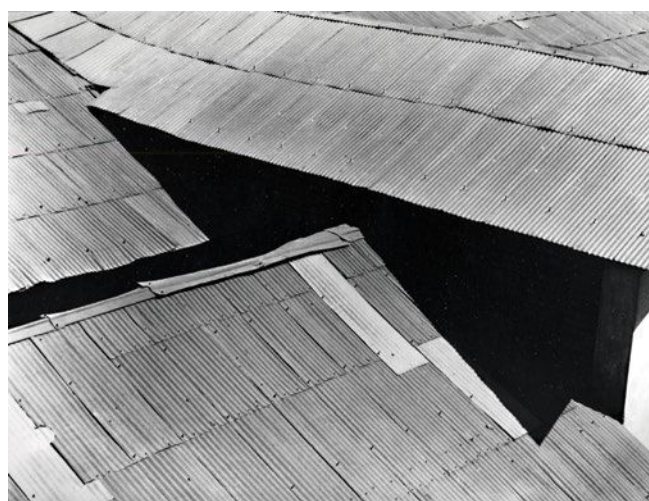
📍 **Untitled (End of Forty-Second Street, New York), 1945.**

that I was using one of Brett's details, an insignificant bit—at first glance—which he had glorified, used in one of his best-seen negatives. Brett and I were always seeing the same things to do—we have the same kind of vision.”

An Individual Eye

While he was greatly influenced by his father, Brett's work was completely unique. His photographs are widely regarded as extremely individual and an important part of American photography.

His images were an abstraction of what was in front of him, be it nature, telephone poles, soap suds or nudes. A very crucial element of his compositions were shadows. He would even include them in the sculptures he made, inspired by his own photographs.



📍 **Untitled (Tin Roof, Mexico), 1925.**

When New York was being photographed in a documentary style in the 1930s, Brett photographed the city in an abstract manner that he was accustomed to. His strong visual sense stayed almost consistent throughout his life. So consistent, in fact, that he would remark to his friends, “I plagiarize myself!” ▶



GREAT MASTERS

Artists placed specimens directly on to a sheet of paper coated with photosensitive chemicals to create

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Untitled (Holland
Canal), 1971

BETTER PHOTOGRAPHY

JULY 2015




📍 **Untitled (Rooftops and Mountains, San Francisco), c. 1938**

Brett Weston fulfilled a 10-year-old pledge of his by destroying all but 12 of his thousands of negatives, on his 80th birthday. “No one can print another photographer’s negatives because it’s too personal,” was his reason. He died at the age of 81.

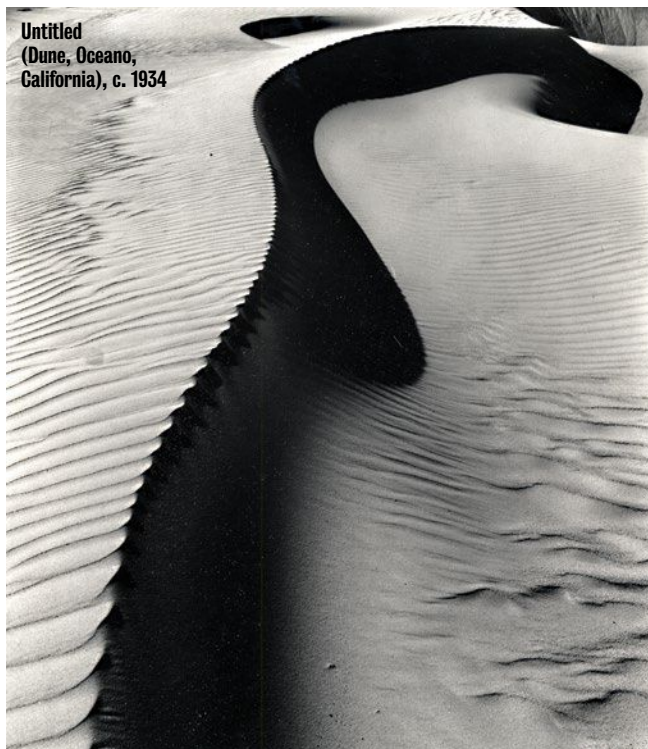
Living Sans Compromise

“...I would rather have 10 people who understand and appreciate my work, than ten thousand who get excited because they’re told it’s the thing to do. I love appreciation, we all do. But, I don’t photograph for anybody but myself,” he said, in an interview with *American Suburb X* magazine.

Brett’s prints sold for USD 5000 (approx Rs. 3,17,000) and above, but, he was known to be a simple man, happy as long as he could continue working. His father had once written to him saying, “Always be Brett Weston—be yourself!—it is by far the hardest way to live to be true to oneself—regardless of opinion—it is like rowing a boat upstream—a continual struggle—but only in this way can you live out your destiny.”

Brett seemed to live by this statement. The last few years of his life saw him living a simple life in Hawaii, working from two am in the night, as he always did, photographing and printing in the fresh Hawaiian air, doing what he did best—being Brett Weston. 

Untitled (Dune, Oceano, California), c. 1934



Better Photography *Wedding* Photographer of the year 2014-2015

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Celebrating five years of successful editions, **Better Photography** continues its tradition of recognising India's best wedding photography talent by conducting the **Better Photography Wedding Photographer of the Year 2014-15** awards.

Since its inception in 2009, Better Photography Wedding Photographer of the Year has been one of the biggest platforms for emerging wedding photographers. Each year, the *Better Photography* team has witnessed the phenomenal rise of those wedding photographers who have taken home the coveted award.

Inviting Entries from all Over

In its fifth edition, this year we received a whopping 18,678 entries in six different categories from 5123 participants all over India. As the case each year, the entries only got better, thus making it

difficult for the *Better Photography* team to make a shortlist. But what resulted is a selection of some of the finest wedding photographers in India. This is how WPOY 2014-15 transpired.



Karthik R Yadav



Associate Partners



PHOTOQUIP



PENTAX



Ghanshyam Kahar



Radhika Pandit



Anshum Mandore



Karthik R Yadav



Sutirtha Basu



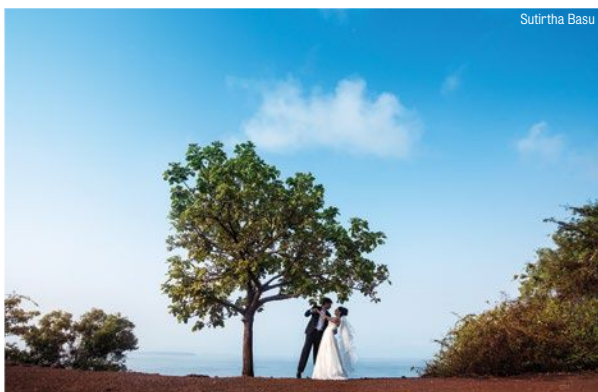
Sulabh Kala



Ghanshyam Kahar



Radhika Pandit



Sutirtha Basu



Radhika Pandit



Anshum Mandore



Karthik R Yadav



Sulabh Kala



Radhika Pandit



Anshum Mandore

Hospitality Partner



Styling Partner



Makeup Partner



Face-off Event Partner



In search of the very best...

The Jury and the Judging Methodology

WPOY 2014–15 saw a jury panel made up of 117 members and a final panel of three of the biggest names in the wedding industry.

The contest invited entries through advertisements across leading national magazines, including *Better Photography* and through various social media websites. The wedding photography community responded, and how!

Entries from All Over

Each category received approximately 3200 photographs, which were all submitted online on the Better Photography Wedding Photographer of the Year awards website. Once the content closed for entries, the *Better Photography* team got to work, and shortlisted the top 60 images from each category, which took multiple rounds.

Handing it Over to the Judges

Once we had found our shortlist, we handed over the task of finding the final winners to our jurors. Continuing the process we put in place with the last

edition, we invited 117 jurors from all over the world to help us decide on the category winners. This whole process would be done online through our web portal.

Renowned photographers from around the world, fashion designers, photo editors, wedding professionals, newly-married couples, parents and the heads of photo companies formed our 117 jury panel. We requested them to consider factors such as composition, lighting, framing, timing, poses, expressions, complexity of the images and so on when making their selection.

Finding the One

Once the votes were in, we called the top 6 from each category for verification. Finally, once the face-off was done, we invited three of the top leading photographers to Mumbai to decide on the final winner of Wedding Photographer of the Year 2014-15.

Our Final Jurors



Raju Sultania

is a veteran wedding photographer, who has been shooting since the last 40 years. He is a member of AIPA and also conducts workshops.



Fawzan Husain

has been a photographer for over 20 years. His strong foundation in editorial photography reflects in the weddings he shoots.



V V Ramana

is the owner of Villart Photography, one of the foremost photo studios in India. He also organises photo expos all over the country.

Our panel of 117 judges comprised of people from the most diverse photographic backgrounds, as well as newly-wed couples and their parents. The judges were not aware of the identity of any of the 60 shortlisted photographers, and it was interesting to see how they collectively chose the top winners.

Our Esteemed Panelists

Aditya Arya

Photographer and curator

Ali Mirza Asgar

General Manager, Olympus India

Alifiya & Shabbir Mehamdabadwala

Newly-wed couple

Alina Rudya

Photographer

Amit Chakravarty

Photojournalist

Amrita Ganguly Salian

Editor- Custom Content, DNA & Zee News

Andrew Koh

Senior Director, Canon India

Anirban Brahma

Wedding photographer

Anita & Mehul Joshi

Newly-wed couple

Anup J Kat

Wedding photographer

Anushka Rovshen

Filmmaker

Ashish Parmar

Photographer

Ashish Rane

Photojournalist

Avani & Yashwin S S

Newly-wed couple

Bipin Kokate

Photojournalist

Bishwarup Mallick

Business Head, Ricoh India Ltd

Chaitanya Kulkarni

Videographer

Chirodeep Chaudhuri

Photo Editor, Nat Geo Travel

Col Ramesh & Sujata Shekhawat

Bride's parents

Dakshna Moorthy N Naidu

Chief Editor, Wedding Vows

Dan Carr

Action photographer

Dan Vojtech

Action photographer

David Zimmerman

Legendary photographer

Dr Deepak John Mathew

Fine Art photographer

Devansh Jhaveri

Photographer

Dhruv Dhakan

Photographer

Donald & Annabel Dsouza

Newly-wed couple

Esha & Shikhir Magan

Newly-wed couple

Fabien Charauau

Visual artist

Francisco & Avril Rodrigues

Newly-wed couple

Gagan Pandit

Videographer

Gaurav Kashalkar

Copywriter, recently engaged

Gaurav Sawn

Photographer

Gauri & Sujal Parikh

Newly-wed couple

Gayatri & Aditya Naik

Photographers

Glenn & Lauren Weaver

Wedding photographers

Gopal M S

Creative Director, Tailor Advertising

Hiral & Tejas Shah

Newly-wed couple

Hiroshi Takashina

Director, Nikon India

Humaira & Rouhaan Shahpurwala

Newly-wed couple

Ikhmeet & Manjot Singh

Groom's parents

Ishani Mukherjee

Media professional, recently married

Jayanth Kumble

Writer, recently married

Jenisha & Ishwar Shah

Newly-wed couple

Jeroen Nieuwhuis

Action photographer

Jeet & Rupa Khurana

Bride's grandparents

John & Lyn Butler

Photographers

Jyothy Karat

Photographer

Kanchan & Bhupesh Pant

Bride's parents

Kanchana Sawant

Advertising professional

Kanthi & Shyam

Newly-wed couple

Kedar Bhat

Commercial photographer

Kedar Bhide

Nature photographer

Keith Daniels

Wedding planner

Ketan Kundargi

Executive - Special Projects, Royal Enfield

Krutika Mangalani

Jewellery designer, recently married

Lynn & Joseph Chungath

Newly-wed couple

Mahendra Parikh

Former Photo Editor, Hindustan Times

Mahesh Bhat

Editorial and documentary photographer

Malvika & Dibakar Dasgupta

Newly-wed couple

Manish & Jyoti Mamtani

Newly-wed couple

Masaaki Hori

Business Head, Digital Imaging, Sony India

Max Morishita

Business Head, Kenko Tokina India

Monica Tiwari

Photojournalist

Mukesh Parpiani

Veteran photojournalist

Mustafa Quraishi

Photojournalist

Naveen & Amritha Krishnan

Newly-wed couple

Neeraj Paul

Photo Editor, The Times of India, Delhi

Neeraj Priyadarshi

Photojournalist

Nina & Pravin Bapat

Newly-wed couple

Nitin Goyal

President & CEO, Tamron India Pvt Ltd

Nizam Mohan & Azmia Nizam

Newly-wed couple

Nrupen Madhvani

Commercial photographer

Olaf Pignataro

Action photographer

Otto & Priscilla Haring

Wedding photographers

Platini & Andrea Cardoz

Newly-wed couple

Prashant Godbole

Advertising photographer

Prathimesh Manjrekar

Graphic designer, newly married

Pravin Desai

Advertising professional

Pravin & Khushbu Sharma

Newly-wed couple

Pritesh & Hiral Joshi

Newly-wed couple

Priya & Paula Vaughan

Newly-wed couple

Priyanka & Hormuz Umrigar

Newly-wed couple

Raksha & Nilesh Bhatia

Newly-wed couple

Rashi & Hitanshu Bagga

Newly-wed couple

Ritesh Uttamchandani

Deputy Photo Editor, Open magazine

Rohit Kapadia

Video editor, recently married

Romina Amato

Action photographer

Roopa & Rey Dominguez

Newly-wed couple

Ruhani Kaur

Photojournalist

Rupali Oberoi

Make-up artist

Sadaf H Kherani

Editor in Chief, South Asian Bride

Sanam and Atiq Maner

Newly-wed couple

Saumitra Pendse

Commercial photographer

Shaadab & Fayrouz Ahmed

Newly-wed couple

Shantanu Das

Photographer

Shomshulka Das

Filmmaker

Shreshtha & Archit Jayakar

Newly-wed couple

Shreyas Shevade

Copywriter, recently married

Smita Jayakar

Actor

Stuti & Pratim Dasgupta

Photographers

Sujay & Parul Hande

Newly-wed couple

Sunaina & Mohit Pande

Groom's parents

Sunil Raju

Commercial photographer

Suresh Narayanan

Photo Editor, Overdrive

T Narayan

Photo Editor, The Week

Tasneem Alsultan

Wedding photographer

Tejal Pandey

Photo Editor, Verve

Tejasvi & Samarth Menon

Newly-wed couple

Theodore Van Orman

Action photographer

Upasana Sharma

Fashion designer

Urvashi Bagga

Art director, recently married

Vaishali & Ronny Wechselberger

Newly-wed couple

Vidya & Jayanth

Newly-wed couple

Vinay Bhosle

Veterinarian, recently married

Vimal Parmar

DGM, Marketing, TechNova Imaging Systems

Vipul Yadav

IT professional, recently married

Six Exciting Themes And Their Winners

The six themes of WPOY 2014–15 perfectly encapsulate the entire gamut of emotions, expressions and moments in weddings. Here are a look at the category winners.

**Better
Wedding
Photography
of the year** 2014-2015

CATEGORY: BRIDE AND GROOM PORTRAITURE

Winner : Sulabh Kala



“I was in discussion with this couple regarding how they would like to be photographed. Both of us agreed on having the element of rain in the picture, as we were all quite fascinated with the subject. Lucky for me, it began raining on the day of the shoot, and I made this shot.”

– Sulabh Kala

Better
Photography
Wedding
Photographer
of the year 2014-2015

CATEGORY: EMOTIONS

Winner : Sutirtha Basu

“A daughter’s *vidai* is the most emotional moment for her family. I made this shot as the bride’s father reached out to her to say goodbye. I focused on the bride’s face through the window, which also reflected her father’s face.”
– Sutirtha Basu



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Better
Photography
Wedding
Photographer
of the year 2014-2015

CATEGORY: BEHIND THE SCENES OR OFFBEAT

Winner : Ghanshyam Kahar



“A wedding guest was exhausted and decided to take a power nap. I don’t know where the goats came from to nibble on his garland, but this moment was too funny to not make a picture of.”
– Ghanshyam Kahar

Better
Photography
Wedding
Photographer
of the year 2014-2015

CATEGORY: FAMILY AND FRIENDS

Winner : Anshum Mandore



"I love dogs, and co-incidentally, so did the couple whose wedding I was photographing. I got them to gather all their pets and made this photo."

– Anshum Mandore

Better
Photography
Wedding
Photographer
of the year 2014-2015

CATEGORY: FINER WEDDING DETAILS OR STILL LIFE

Winner : Karthik R Yadav

"A priest was conducting *havan* right outside the wedding procession. I quickly made a photo of his hand emerging from the *havan* smoke."

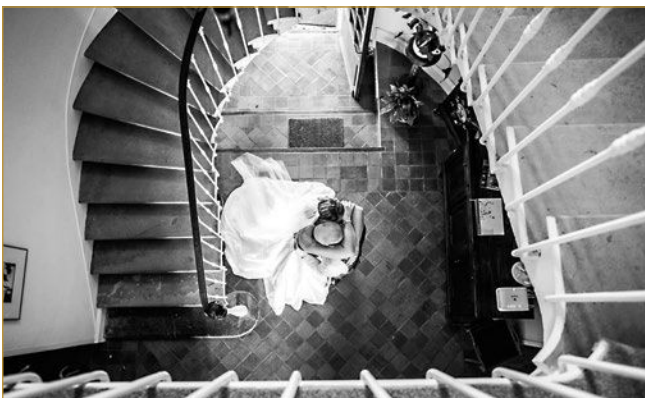
– Karthik R Yadav



Better
Photography
Wedding
Photographer
of the year 2014-2015

CATEGORY: PHOTOSERIES ON A SINGLE WEDDING

Winner : Radhika Pandit



“Maybe it was the weather in France, maybe it was their amazing family and friends, or maybe it was the joy of their love; but Vicky and Craig’s wedding was definitely special. The couple was lovely and it was really easy working with them. I chose to make this series into black and white because I felt colours to distract from the emotions that were being felt by the couple.”

– Radhika Pandit

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A Thrilling Final Face-off in Beautiful, Idyllic Goa

Each finalist was prepared for the ultimate photo challenge, after which they were supposed to create and submit a stunning album.

The picturesque locales of Goa served as the backdrop for the final face-off for our contestants. The participants were divided into three groups of two people, and each group participated in the face-off on a separate day.

Each participant was given four hours to shoot with the couple, who would be dressed in the same attire. Plus, they would get another half and hour in the evening to shoot the couple in a change of attire. It was also a challenge to see how they would perform in low-light conditions.

Making an Album

After the face-off shootout, each photographer was told to design an album, using 45 images from the shoot. They were also asked to submit images from their wedding portfolio.

Coming to a Decision

On the day of the finale, the contestants were flown down to Mumbai, where they got a chance to interact with the final judges. Based on their album design, their face-off images and their portfolio, the final winner was then selected.



Senior Features Writer Supriya Joshi briefs finalists Radhika Pandit and Ghanshaym Kahar a day before they would face-off in the competition. The briefing took place in the beautiful Destination One, Calangute, Goa.



Sulabh Kala checks his frames during the face-off. Given the limited amount of time they were given to shoot, the finalists had to double check each camera setting!



During his face-off session, Sutirtha Basu took the couple to Fort Aguada, one of the most picturesque locations in Goa.



Ghanshaym Kahar checks his images, as the sun beautifully sets near Fort Aguada. The gorgeous Goa landscapes served as the perfect backdrop to the contestants' images.

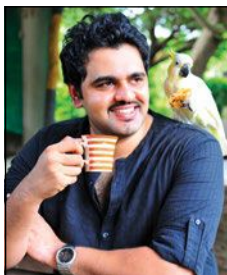
"I appreciated the fact that the models were extremely cooperative and talented, which made photographing them an absolute delight."
– Anshum Mandore

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"While we were actually competing with each other, the Face-off was a great opportunity to make friends."
– Sutirtha Basu



Karthik R Yadav instructs the boatman, as the couple take a leisurely boat ride below Baga bridge.



ANSHUM MANDORE

Hailing from Pune, Anshum has been photographing weddings since the last four years. He holds a Masters Degree in Marketing and prior to becoming a wedding photographer, he served in marketing roles at various levels with three different multinational companies.



MY EXPERIENCE

Goa is a beautiful destination, and in terms of wedding photography, the location was just perfect. In fact, it was a lot easier to shoot because the locations helped enhance the chemistry between the models.

I had a lot of fun during my shoot and came back feeling both, confident, as well as satisfied with the fact that regardless of what happens in the final result, this was all worth it.



GHANSHYAM KAHAR

For the last 25 years, Ghanshyam has been photographing weddings all over the world. He lives in Vadodara, and his base is set in pictorial and street photography. Not only has he shot high-profile weddings, but he also photographed weddings of tribal communities in Gujarat and Rajasthan.



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MY EXPERIENCE

The final face-off in Goa was a very interesting experience for me. I have never before shot a wedding with such paucity of time. However, I enjoyed this constant feeling of being out of time, as it allowed me to think on my feet.

Goa was the perfect location for this face-off, because the locations are just amazing for wedding photography. From lush green hills to pristine beaches, there are so many wedding photography possibilities here. Moreover, the couple that we photographed were extremely cooperative and a delight to work with, which made this face-off an unforgettable experience.



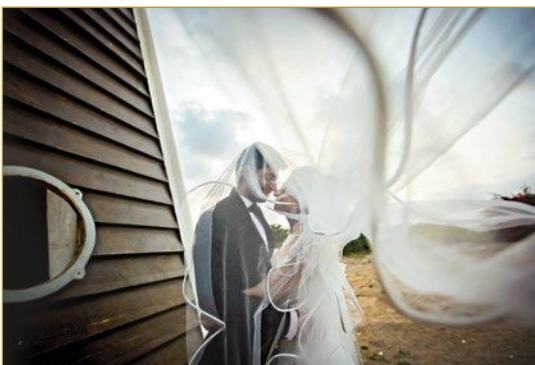


KARTHIK R YADAV

Residing in Chennai, Karthik is a software engineer by profession, but his heart is set on wedding photography. He has been pursuing the art since the last five years now, and has shot a wide variety of weddings, all over the country.

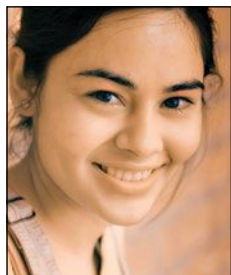


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MY EXPERIENCE

More than a competition, the face-off was a learning experience for me. I had to constantly think about my frames, keeping in mind the changing lights and locations. Thankfully, we had a day to explore Goa by ourselves, wherein I got a chance to visit the various locales where I could photograph the couple. It was an amazing experience for me... I got to push the limits, which ultimately taught me a lot about myself and wedding photography.



RADHIKA PANDIT

She is the youngest member amongst the finalists, but displays just as much tenacity as the others. Radhika resides in Ahmedabad and began as an architectural photographer. She gradually discovered her interest in wedding photography, and she now shoots weddings all over the world.

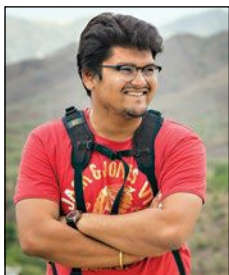


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MY EXPERIENCE

For a candid photographer like me, making a couple pose for pictures is quite an interesting challenge. The couple we got to photographed was so professional that I had only to give them a few instructions, and they would act it out by themselves. I enjoyed the face-off because it made me constantly think about ways in which I could represent the couple together in a unique manner. The beauty and charm of Goa just added to my experience.



SULABH KALA

Hailing from Jaipur, Sulabh began shooting weddings since 2011. He began working for his family's photo studio and slowly started to learn what it took to make the best wedding photographs. He now photographs weddings all over the country.



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MY EXPERIENCE

The face-off for WPOY 2014-15 was one of the best experiences of my life. My objective was to utilise time effectively by improvising and shooting as many pictures as I could. This process further made the final shortlist easier for me. The album designing challenge was also very interesting, as it allowed me to truly showcase what I am as a wedding photographer.

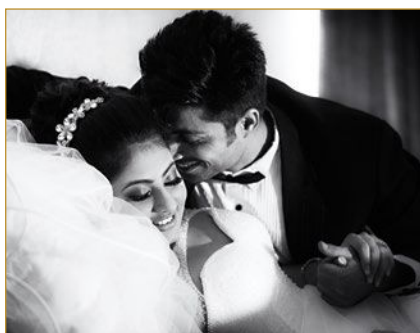
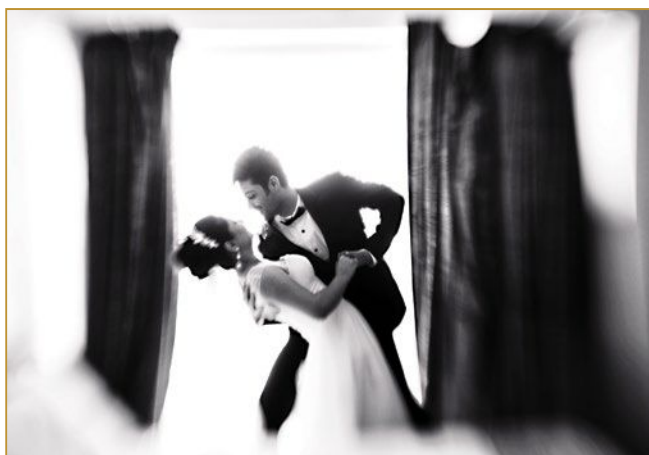


SUTIRTHA BASU

This is the second time in a row that Sutirtha has been a finalist for the Wedding Photographer of the Year awards. He began photographing weddings since 2010, purely out of curiosity. What transpired is a career as a wedding photographer on the rise.



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MY EXPERIENCE

Shooting a wedding tests your ability to perform with a lot of pressure and limitations. The face-off tested us a step further along with these criteria. It was a great experience, because you really have to push yourself to be your most creative. You have to try and make the most unique photographs, that will set you apart from the competition.

And the award goes to...

**Better
Photography**

Wedding
Photographer
of the year 2014-2015



KARTHIK R YADAV

"I am extremely happy to have won this award, it is a great honour for me. It is a great feeling to be rewarded for my efforts, considering the challenging nature of the Final Face-off. I also feel extremely proud to be the first photographer from Chennai to win this award!"

A Grand Finale

The winners of the **Wedding Photographer of the Year 2014-15** were felicitated at a grand awards ceremony in Mumbai in the presence of distinguished guests and the who's who of the photographic industry.

The finalists of the Wedding Photographer of the Year 2014-15 were awarded in an intimate ceremony in Mumbai on 8 June 2015 at National Institute of the Performing Arts, Nariman Point, Mumbai. The ceremony was graced by the who's who of the photography community.

Applauding Wedding Photographers

K Madhavan Pillai, Chief Editor, *Better Photography* spoke about how amongst all the genres of photography, none exceeds the strength of wedding photography

in its reach across the ages and through generations. He also emphasised on the fact that these photographers make our lives look rich and interesting for our future generations.

A Glittering Finale

After each of the nominees were given their category winning awards, the time had come to announce the final winner of the prestigious award. Finally, the judges announced Karthik R Yadav as the Better Photography Wedding Photographer of the Year 2014-15, amidst thundering applause.

The Grand Prizes

- The winners collectively won prizes worth Rs. 8,00,000, certificates and trophies.
- Karthik R Yadav won a Pentax K-3 camera with a 18-135mm weather-sealed lens. He also won Elinchrom D-Lite FX4 and FX2 kits from Photoquip. Finally, he also won six customisable megabooks from Mazda.
- Each category finalist received an Elinchrom D-Lite FX2 kit from Photoquip, as well as three customisable megabooks, from Mazda.

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The winners were felicitated by some of the biggest names in the photography community in a grand ceremony. From left to right, V V Ramana, Fawzan Husain, Phiroze Hawaldar (Director, Mazda Imaging), Sutirtha Basu, Ghanshaym Kahar, Raju Sultania, Karthik R Yadav, Anshum Mandore, Sulabh Kala, Pulin Soni (Vice President, Photoquip India Limited), Gopi Nair (General Manager, Destination One, Goa), Sandeep Khosla (CEO, Network18 Publishing) and K Madhvan Pillai (Chief Editor, Better Photography).

1000 Words

A selection of some of the best images from the Indian mainstream media

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Bachchan Kumar,
Hindustan Times

Running Away

A policeman runs for cover as a bulldozer pulls down an illegal structure in Nerul, Navi Mumbai. The frame looks like a scene from a Hollywood action movie. The billowing dust adds to the drama in the image.



Man and Machine

Fishermen get their boats hauled away from the shore ahead of the monsoons, in Mumbai. The small men and the giant boat form a unique juxtaposition. The frame is reminiscent of the battle between David and Goliath.

Salman Ansari,
DNA



Days of Summer

Vidya Subramanian,
Hindustan Times

Children find respite from the heat by taking a dip in the ocean at Juhu beach, Mumbai. The image is a great reminder of our childhood days spent in summer. The ice cream cones in the foreground also act as a unique frame within a frame.

Into the Clouds

Slums near the Mithi river were being fumigated ahead of the rains in Mumbai. Strangely, the white smoke looks like wispy clouds. The airplane in the background, thus, makes an interesting subject.

Pramod Thakur,
Hindustan Times





Ravi Choudhary is a photojournalist with the *New Indian Express*. A self-taught visual artist and an agricultural student from Muzaffarnagar, Uttar Pradesh, he is a fellow with the National Foundation for India, which has funded this series.

How To Take a Life

Through his stark imagery, **Ravi Choudhary** portrays the physical and psychological scars that acid attacks survivors are haunted by.

One of the most common utterances that follows these women around are the words, “How can you come out like this, you are scaring the children. Please cover yourself up.” It is incredible how poorly survivors are treated by the most people. It gets a lot worse. For many victims, the societies they live in believe that there must be some fault of the girl for such an incident to have occurred.

The truth is, however, that these crimes are often fueled by feelings of jealousy and rejection. Nothing can possibly prepare someone for the aftermath of such a horrendous crime—unimaginable, constant pain, numerous surgeries at

great financial cost, and being shunned by those closest to you.

When I began interacting with these women, I realised the tremendous courage they had to not be defined by this incident. I had two parallel goals—to capture their inner strength and beauty, and make people aware of what they faced, to bring about a change.

Thankfully, since 2013, there are some improvements. The courts have banned the open sale of common acids, private hospitals have been ordered to treat victims for free, and criminal cases are being fast tracked. However, we have a long way to go.

— As told to Aditya Nair

🔴 **Sonia was gifted a phone by her neighbour. When it came to light that the phone was stolen, she told the police and directed them to her neighbour. Humiliated by his arrest, he took revenge by throwing acid on her.**

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PHOTOFEATURE

"What a weapon.
For Rs. 20, it is cheaper
than a knife or a bullet
and it destroyed me,"
says Sonia.





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📍 **Tuba was just 14 when jealous cousins threw acid on her, as she was walking to school.**

Making Portraits on Sensitive Issues

- Approach an NGO that deals with the issue you are trying to photograph. They will help get in touch with subjects and give you credibility.
- Every subject will ask you why they should agree to be a part of your project. For this project, I told them that I didn't want what happened to them to happen to anyone else. Be very clear with them about why you are interested in making their portraits. Your motives must be very honest.
- Get rid of frivolity. Do a lot of research. I choose to make B&W pictures because I didn't want people commenting on red curtains in the background.

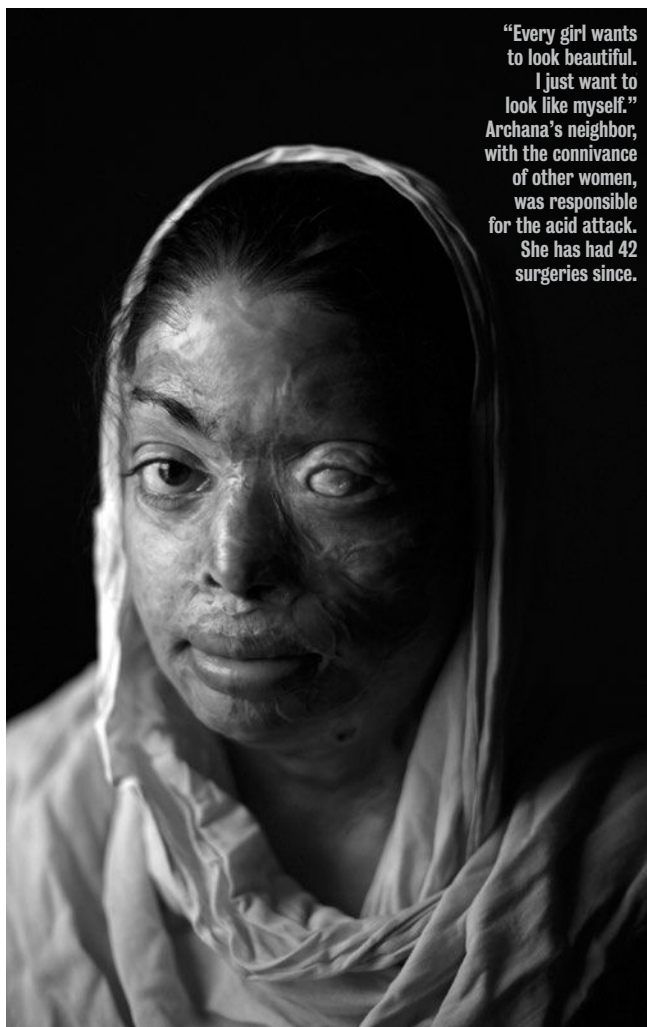
📍 **15-year-old Laxmi was working in a bookstore in Khan Market, New Delhi. She refused a marriage proposal from her friend's brother, who was twice her age. The act of revenge inflicted on her was beyond horrific.**



"I just want my attackers to feel the pain that a drop of acid can cause," says Sapna.

➔ Tuba's father, Arif, who is fighting a case against her attackers, says, "they claim to be juveniles. If that is proven, then they will simply walk away, free from any punishment."

➔ Upset with having no sons, Nitu's father threw acid on Nitu, her 18-month old sister and her mother. While her sister passed away, Nitu was left blind. She was three when this happened.



"Every girl wants to look beautiful. I just want to look like myself." Archana's neighbor, with the connivance of other women, was responsible for the acid attack. She has had 42 surgeries since.

Your Pictures

This month through the theme 'Compelling Portraits' we challenged our readers to photograph portraits that convey human emotions in a captivating manner.

Winner





➔ **Pure Joy**
Amith Nag, Bengaluru
"Back in 2011, I was photographing Ganesha idol sheds in Mavalli, Bengaluru. I entered a small bylane, when I found this little girl playing with her cat. I asked her to pose with it, when her mother, who was standing behind me, said something funny. The girl burst out laughing, and I immediately made a photo of her innocent expression."

Camera: Canon EOS 550D
Lens: Canon EF 50mm f/1.8
Aperture: f/3.5
Shutterspeed: 1/800sec
ISO: 800

➔ **The Stare**
Aritra Ray, Kolkata
"During the Gajon festival in Krishnadevpur in West Bengal, villagers dress up as various Hindu deities to celebrate. This gentleman was dressed as Goddess Kali, and there was a certain fire in his eyes. Using a wide aperture helped me emphasise on just his eyes."

Camera: Nikon D3100
Lens: Nikkor AF-S 50mm f/1.8G
Aperture: f/1.8
Shutterspeed: 1/125sec
ISO: 200



Honourable Mention

Curious Gazers

Hitesh Chhabra, Mumbai

"I had an opportunity to visit Ladakh last year, where I went for a photography workshop. I spotted these children at the Turtuk village, and I noticed their contrasting expressions. The baby was looking directly at me, and I made a picture. The overall picture gives me a sense of calm."

Camera: Nikon D610

Lens: Nikkor AF-S 85mm
f/1.8G

Aperture: f/1.8

Shutterspeed: 1/320sec

ISO: 800

Honourable Mention



Participate in the
‘Your Pictures Contest’ on
betterphotography.in/contests
to win a chance to be
featured in the magazine and
win exciting prizes!



Honourable Mention

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Waiting their Turn

Suvankar Chowdhury,
Howrah

“Despite being illegal and unethical, rooster fights are still prevalent in many places in India. I was in a small village in the Hoogly district in West Bengal, where a bout was taking place. I spotted this man, who sat with his rooster, waiting for his turn to fight. His determined expression prompted me to get low on the ground and capture his portrait.”

Camera: Canon EOS 1000D

Lens: Tokina 11–16mm f/2.8

AT-X116 Pro DX

Aperture: f/8

Shutterspeed: 1/125sec

ISO: 100

Honourable Mention



Divine Light

Utpal Roy, Kolkata

“This picture is part of my documentation of the Vedic Ashram Vidyalaya in Howrah. I shot this early in the morning in the kitchen area, where this child was waiting to be assigned some work. The light streaming through the exhaust area and the boy’s expression gives me a sense of peace and divinity.”

Camera: Nikon D3200

Lens: Nikkor AF-S DX

18–55mm f/3.5–5.6G

ED II

Aperture: f/4.5

Shutterspeed: 1/30sec

ISO: 100

The Story Behind the Picture

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Photograph by:

Ansel Adams

Image Source:

Wikimedia Commons

Opposite Take, Same Environment



Dorothea Lange

Dorothea Lange's images of Manzanar were contrasting to those made by Adams. They focused on portraying the humiliation suffered by the confined American-Japanese prisoners.

Prevalence of Hope Over Despair

Captured by the renowned American photographer Ansel Adams, this photograph shows female captives practicing the art of calisthenics at the Manzanar War Relocation Center in California. The image was featured in Adam's book *Born Free and Equal: The Story of Loyal Japanese-Americans* (1944).

After the infamous Pearl Harbour attack in Hawaii, USA during the Second World War, a wave of hostility emerged against American citizens of Japanese descent. The public pressure led President Franklin D Roosevelt to sign the Executive Order 9066 in 1942. With its implementation, more than 1,00,000 people of Japanese origin were shifted from various western states of the USA to 10 relocation camps, that were spread across the country.

Ralph Merrit, the director of the concentration camp, had invited Adams to photograph the daily lives of Japanese American prisoners at Manzanar. Ansel's intention was to portray how these people, who were suffering injustice, had not only triumphed over the sense of defeat and despair but also built a vital community in an oppressive environment. Adams had a dual purpose with his images. Firstly, he wanted to stress that the captives were good American citizens. This would help in reducing communal hatred. Additionally, he wanted to showcase their ability to cope up with the unjust situation. 